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भामनाटकचक्रे

प्रतिज्ञायौगन्धरायणम् ।

PRATIJÑĀYAUGANDHARĀYAṆAM

A Sanskrit Drama in Four Acts

Attributed to Bhāsa

Critically edited with Introduction,

Notes and Translation

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DRAMATIS PERSONÆ

Male —

- | | | |
|----|-----------------|---|
| 1 | Yaugandharayana | Minister of Udayana the Vatsa King appearing also as a madman |
| 2 | Rumanvan | The other Vatsa Minister disguised as a Buddhist monk |
| 3 | Vasantaka | The Vidusaka disguised as a beggar |
| 4 | Pradyota | King of Ujjayini |
| 5 | Bharatarohaka | Minister of Ujjayini |
| 6 | Badarayana | A chamberlain of the Ujjayini Court |
| 7 | Śalaka | A messenger |
| 8 | Hamsaka | A soldier of Udayana's escort |
| 9 | Nirmundaka | A servant to Yaugandharayana |
| 10 | A Brahmana | |
| 11 | A soldier | Servant of Mahasena |
| 12 | Gatrasevaka | An attendant who looks after Bhadravati the she elephant of Vasavadatta |
| 13 | Two soldiers | |

Female —

- | | | |
|---|---|-------------------|
| 1 | Angaravati | Queen to Pradyota |
| 2 |  | A Portress |

INTRODUCTION

The *Pratijñā-Yaugandharāyana*, as the name itself indicates, narrates how the minister *Yaugandharāyana* enabled his king to escape from captivity and elope with *Vāsavadattā*, the daughter of his enemy, *Mahāsena*, the King of *Ujjayini*. The play very probably derives its plot from the original *Brhatkathā* of *Guṇādhyā* in *Paiśāci* of which three versions exist, of these, the *Kāśmīrian* version, the *Kathāsaritsāgara* is claimed by its author as faithfully preserving the original. The story is found in the कथामुखलम्बक, III-IV *Tarangas*. The ruse with the famous artificial elephant is there the scheming and plotting of the two ministers *Yaugandharāyana* and *Vasantaka* in the disguises of a madman and a jesting beggar, and the escape on the she-elephant *Bhadravati*. Yet the differences are many and essential details too. Of minor differences may be mentioned the fact that only two ministers went to *Ujjayini*, while *Rumanvat* stayed behind to look after the kingdom, whereas in the drama all three ministers go to *Ujjayini*. In the play, *Dvaipāyana* appears in the *Rājakūla*, and after pronouncing blessings on the royal family, vanishes mysteriously, leaving behind his garb of a madman from which *Yaugandharāyana* takes his cue; in the *Kathā*, however, *Yaugandharāyana*, after going to *Pulindaka* the king of foresters and an ally of *Vatsaraja*, camps a vast army under him, and then proceeding to the cemetery-ground of *Ujjayini*, meets a friendly *Brahmarākṣasa*, *Yogeśvara* by name, who teaches him the magic art of changing his form as he liked. There is no reference in the story to the intrigue of *Yaugandharāyana* of his fight and captivity and of his ultimate release by *Mahāsena*, as in the play. The scheme is simple, the rider आपादक of the

she-elephant भद्रवती was to be bribed , the chief of the Mahuts was to be plied with wine , and then at night, the king who was in the palace giving music-lessons to Vāsavadattā, was to escape with her on Bhadravati and make for the camp of his army in the forest, where Yaugandharāyana would be awaiting his arrival

It is believed that the scene of the artifice elephant was criticised by Bhāmaha as incredible. But it is not clear if this scene was the subject of the criticism and there is at any rate nothing to prevent the conjecture that the criticism may have been directed against the Bṛhat-kathā and its versions. The passage in question runs thus :—

विजिगीषुषुष्यस्य वसेनं वृद्धदर्शनम् ।
 तस्यैव कृतिनः पश्चादभ्यदाचारशून्यताम् ॥
 भन्तयोधिदातासीग शालङ्कायननेतृम् ।
 तथाविधं गजशृङ्ग नाजार्थान् स स्वभूतम् ॥
 यदि बोधेक्षितं तस्य सचिन्तः स्वार्थमिदृशे ।
 अहो नु मन्दिमा तेषां भक्त्यां नास्ति भर्त्तरि ॥
 दारा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
 ममाङ्गि परिहृत्यास्य पतिपदन्तीति कानुमा ॥
 हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
 मानुलो भागिनेयश्च स्या मरन्ध्रेतमः ॥
 अस्यन्तो विविधायातावायुधान्यपराधिनम् ।
 पृष्ठाकिनमरण्यान्या न हन्युरेहवः वधम् ॥
 नमोस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिभम् ।
 शास्त्रलोकावपास्यैव नयन्ति नयवेदिनः ॥
 सखेनसो बनेभस्य धमणा निर्मितस्य च ।
 विदोषं वेद यालोऽपि कष्टं किं नु कथं नु सत् ॥

There is no doubt that the प्राकृत passage अणेग मम भादा हदो, अणेग मम पिदा, अणेग मम सुदो has its echo in हतोऽनेन मम भ्राता मम पुत्र. पिता मम ॥ but that is not enough for if this is a quotation by आमह from Pratijñā as Ganapatiśāstri asserts, then the second line, too, viz मातुलो भागिनेयश्च etc ought to be regarded as a quotation—which however is not found in the Pratijñā. Other objections against the view that Bhāmaha had the Pratijñā in his mind are (i) Bhāmaha states that the king was alone, unaccompanied by spies तस्यैवाभ्यदात् चारदून्यताम्—this is however not so in Pratijñā where the king is accompanied by twenty soldiers विशतिमात्रैः पदातिभि सह प्रयातो स्वामी । (ii) It is not true that the ministers, for some reason of their own, did not inform the king of the enemy's device—तथाविध गजच्छत्र ...यदि बोधेक्षितं तस्य सचिवै स्वार्थसिद्धये । As a matter of fact, Yaugandharāyana who had learnt of the trick, was on the point of sending Sālaka to warn the king of the danger, when Hamsaka arrives with the news of the king's capture (iii) There is no description of warriors shooting arrows दाराः ददधनुमुक्ता मन्वुमङ्गि रदातिभि ।) So that it is clear that Bhāmaha has some other work in mind rather than our play

It is interesting to note that Vatsarāja and Vāsavadattā, the hero and the heroine, never appear at all on the stage; But this is not surprising, as the vows of Yaugandharāyana form the subject-matter of the play, so that Yaugandharāyana and his strategy naturally come to the fore, while the lovers stand in the background, although we seem to know them intimately enough through report by others. With regard to the meeting of the lovers, the version given by the dramatist differs from the well-known version. In Act II the conversation of the king and the queen about their daughter seems to lead up to the traditional incident of the music-lesson, in which Udayana, seated behind a

curtain as a music-teacher, scolds his fair pupil, and when taunted by her, lifts the curtain and sees her in all her ravishing charms for the first time

When the queen requests that a teacher may be engaged for giving music-lessons to Vāsavadattā, the king replies "What does she want a teacher for, now when she is about to be married? Her husband will teach her" The audience naturally think of Vatsarāja as the teacher and the husband. Later when the lute Ghosavatī was brought, the king sent it to Vāsavadatta. The king's attitude towards Vatsaraja changes his heart softens towards him and he orders that the captive is to be treated with every consideration

We, however, find in Act III that Vatsarāja is in prison—not in the palace as in Act II—his chains clank as he bows before the gods. The princess Vāsavadattā goes in an open palanquin to worship at a shrine opposite the prison-gate, and as the palanquin halts for the men to change shoulders, Udayana sees the princess, and the prison house turns into a garden of delight

The question, therefore, is when were the music lessons arranged? They can hardly be placed before Act III for in that case they would have been known by Vasantaka and Yaugandharayana. We must suppose therefore, that these were arranged between Act III and IV. In fact there is a very big hiatus in the story between these two Acts, and we have to understand the following incidents to have taken place between those two Acts (i) Yaugandharāyana must have acted upon his plan of releasing the king from captivity by infuriating the elephant Nalāgiri by spells, and herbs and smoke (ii) Mahāsena, out of gratitude to Udayana who pacifies the elephant, removes him from the prison to his palace (नलागिरिप्रहणाय विमुक्तश्चेद् न पुनर्वदस्ते स्वामी ।) (iii) There the music lessons are arranged (अनभिमाक्षिक महासेनस्य दुहितर

शिक्ष्या प्रतिगृह्य भद्रत्तापनयनं कृतम् ।) (iv) Udayana and Vasava datta must have been secretly married by the Gandharva rites (v) And the plan of running away on the she elephant Bhadravati, while Yaugandharayana and his secret agents and warriors prevented pursuit by storming the city gates must have been fixed up with the concurrence and knowledge of Yaugandharayana. Surely enough this is too big a gap but then only thus can the story be made to appear as coherent. The music lesson is referred to in स्वप्नवासवदत्तम् (बहुश्रोत्र्युपदेशेषु यथा मामीक्षमाणया । हस्तेन लल्लकोणेन कृतमङ्गाशया दितम् ।) So also the marriage of the two in a picture as it could not take place in reality owing to the elopement is mentioned in that play

As for the inconsistency regarding the king's treatment, who is very sympathetically looked after in Act II, but seems to have been clapped into prison and chained and fettered, the reversal may be explained as being due to the influence of Bharatarohaka who does not like that the captive should enjoy the privilege of living in the palace, free and unfettered

With regard to the stanza नव शराय etc it is either a quotation from Kautilya's Arthaśāstra, or both Kautilya and the dramatist may have taken it from a third source. The verse in question belongs to the floating mass of literature from the past, for which no definite location can be fixed

प्रतिज्ञार्योगन्धरायणस्य कथावस्तु ।

अथ कदाचिन्मृगयाव्यसनी वत्सराजो वेषुवनाश्रमगवनं प्रयातः सन् प्रद्योतेन तत्रोपन्यस्तं वनगजप्रच्छादितशरीरं कपटहस्तिनं परमार्थगजं मत्वा यौग्येन वशीकर्तुं यावन्नाश्रमते तावत् महसा कपटहस्यधिष्ठातृभिः प्रद्योतस्य योधैः स परिचार्यं बहुप्रहारनिपातिताश्चस्तत्कालं मोहं गतः कर्णशामिलंताभिः प्राकृत इव शरीरयन्त्रणात् प्रधर्षितः । ततो वत्सराजेन प्रथमं कुन्तप्रहार-जनितमोहः सालंकायनो नाम प्रद्योतस्यामात्यः शरीरयन्त्रणादुन्मुख्येन स्कन्ध-शयनमारोप्योजयित्वा नीत्वा प्रद्योताय समर्पितवान् । प्रद्योतश्च स्वस्वनां वासवदत्तां गान्धर्वाम्पत्नीं ज्ञात्वा वत्सराजादृष्टानं घोषयतीति नाम यौग्यस्य नस्यै दत्त्वा तमन्तःपुरेऽवस्रोध । तत्र चान्योन्यदर्शनेन समुपज्ञाभिलाषौ वाम्पदत्तावत्सराजौ प्रच्छन्नं गान्धर्वेण विधिना निवृत्तविवाहौ सुखमनुभवन्तौ स्थितौ । अथ यौगन्धरायणः स्वस्वामिनः परकृतच्छलनं चारमुखाद्गुह्यं तत्र च बन्धनेऽपि स्वामिनमवन्तिराजतनयाविवशोकृतद्वन्द्वं ज्ञात्वा विषण्णः स्वस्वामिनो घोषप्रत्याश्च वासवदत्तया सह प्रस्थानयनं प्रतिजज्ञे । ततः स उन्मत्तसदृशं वेषं धृत्वा गूढाकारैः स्वपुरपैः सान्तपुरां सर्वासुजयिनीं व्यापयाम्यभूव । अथ च काले सर्वान् स्वपुत्रान् युद्धाय सन्नाह्य दत्तसमया-नुरोधेन स्वामिनि वाम्पदत्ताद्वितीये करेण भद्रवतीमधिरह्योजयिन्या निष्क्रान्ते शत्रुभिर्युध्यमान एव गृहीतो यौगन्धरायणः । गुणानुरागिणा प्रद्योतेन तु पूर्वाभिप्रेतजामातृलाभप्रीतेन सत्कृत्य कौशार्थ्यं प्रेषितः ।

पात्राणि ।

पुरुषाः—

यौगन्धरायणः—उदयनस्य मन्त्री । उन्मत्तकश्चायमेव ।

धर्मणकः—तद्वेष उदयनस्य मन्त्री समन्वान् ।

विदूषकः—उदयनस्य नर्मसुहृद् वयन्तवः ।

माझग.—नटश्चो यौगन्धरायणस्य पुरपः ।

हंसकः—उदयनसमीपवर्ती कश्चिदुपाध्यायः ।

गात्रसेवकः—यौगन्धरायणस्य पुरपो वासवदत्तागृहे प्रचटन्नो हस्तिपकः ।

सालकः—योगन्धरायणस्य पुरुषः ।

निर्मुण्डकः—योगन्धरायणगृहे प्रतीहारः ।

महासेनः—अवन्तिराजो वासवदत्ताजनकः प्रद्योतो नमः ।

भरतरोहकः—महासेनमन्त्री ।

बादरायणः—महासेनस्य काष्ण्ठकीयः ।

भटः—वासवदत्ताया भृत्यः ।

साधारणौ—भरतरोहकस्य पुरषौ ।

स्त्रियः—

देवी—भरतारवती नाम महासेनस्य महिषी ।

विजया—योगन्धरायणगृहे प्रतीहारी ।

Errata

| Page | Act, verse, line | Incorrect | Correct |
|------|---------------------|-----------|-----------|
| 71. | i. 16 | राजानी | राजानं |
| " | i. 16 ³ | ग्रहणेण | यन्त्रणेण |
| 87. | iii 1 ¹¹ | कण्डिल० | कण्डिल० |
| 91. | iii 5 ¹¹ | कश्चाभाण | कण्ठुभाण |
| 96. | iv 4 | गाग्रसंक | गाग्रमेयक |
| 97. | iv. 1 ¹² | महघदीय | महघदीय |

॥ श्रीः ॥

भामनाटकचक्रे

प्रतिज्ञायौगन्धरायणम्

(नान्यन्तं ततः प्रविशति सूत्रधारः)

सूत्रधारः—पातु वासवदत्तायो महासेनोऽतिधीर्यवान् ।

यत्सराजस्तु नाम्ना सशक्तियौगन्धरायणः ॥ १ ॥

(परिक्रम्य नेत्रयाभिमुखमवलोक्य) आर्ये ! इतस्तावन् ।

(प्रविध्य)

१ नदी—अय्य ! इअम्हि । [भावं ! इयमस्मि ।]

सूत्रधारः—आर्ये ! गीयतां तावन् किञ्चिद् वस्तु । ततस्तत्र गीत-
प्रसादिते रङ्गे वयमपि प्रसरणमारभामहे । आर्ये ! किमिदं

६ चिन्त्यते । ननु गीयते ।

नदी—अज्ज माण् सिविणे आदिक्खुरस्स अस्सत्थं विअ दिट्ठं । ता
इच्छामि अद्येण कुसळविज्जाणणिमित्तं कञ्चि पुत्तं पेस्सिदुं ।

९ [भय मया स्वप्ने ज्ञातिगुरुस्यास्वास्थ्यमिव दृष्टम् । तदिदञ्चाभ्यायेण
कुशलविज्ञाननिमित्तं कञ्चिन् पुरणं प्रेषयितुम् ।]

सूत्रधारः—वाढम् ।

पुरणं प्रेषयिष्यामि व्यक्तमात्महिते क्षमम् ।

(नेत्रये)

सालक ! सज्जस्त्वम् ।

सूत्रधारः—पुरणं प्रेषयत्येष यथा यौगन्धरायणः ॥ ७ ॥

(निजान्ती ।)

स्थापना ।

३ (ततः प्रविशति यौगन्धरायणः सालकेन सह ।)

यौगन्धरायणः—सालक ! सज्जस्त्वम् ।

सालकः—अय्य ! अहइं । [आर्य ! अथकिम् ।]

४ यौगन्धरायणः—महान् सत्येष्वा गन्तव्यः ।

सालकः—महत्तरेण सिणेहेण अय्यं चवचिट्ठामि । [महत्तरे स्नेहेनार्यमुपतिष्ठे ।]

५ यौगन्धरायणः—हन्ते यास्यति धलवान्, यस्य सौहार्दम् । कुतः

स्निग्धेय्यासज्यं कर्म यद् दुष्करं स्याद्

यो वा विज्ञाता सत्कृतानां गुणानाम् ।

र्त्नितं सामर्थ्यं यस्य तस्य क्रमेण

दैवप्रामाण्याद् भ्रश्यते वर्धते वा ॥ ३ ॥

अथ वेणुवनान् त्रिषु गहनेषु नागवनं श्रुः प्रयाता स्यामी प्रागे
मन्भावयितव्यः ।

६ सालकः—अय्य ! जेहो खु मं ओयझइ, जहिं आअत्तं कय्यसरीरं
[आर्य ! तस्यः गलु मामपवहति, यस्मिन् भावत्तं कार्यशरीरम् ।]

यौगन्धरायणः—विजये !

७ (प्रविश्य)

विजया—अय्य इअग्धि । [आर्य ! इयमस्मि ।]

यौगन्धरायणः—विजये ! त्वर्यतां लेखः प्रतिमरा च ।

८ विजया—अय्य ! सह । (निश्रान्ता ।) [आर्य ! तथा ।]

यौगन्धरायणः—अथ दृष्टपूर्वस्त्वयैव पन्थाः ।

सालकः—णहि, सुदपुहुयो । [नदि, धुनपर्यः ।]

१२ यौगन्धरायणः—एतदपि मेघाविलक्षणम् । भोः ! यनागजप्रच्छादित
शरीरं नीलवस्तिनमुपन्यस्य प्रशोतः स्यामिन् छलयितुकाम इति

प्रवृत्तिरूपगता नः । अपीदानीं स्वामिनो बुद्धयतिश्रमो न स्यान् ।
 १५ अहोतुरलु यत्सराजभीरुत्वं प्रद्योतस्य । व्यक्तीकृतमसामर्थ्यमशौ-
 दिण्याः । कुतः,

व्यक्तं बलं बहु च तस्य न चैरुक्तार्यं

सह्यातवीरपुरुषं च न चानुरक्तम् ।

व्याजं ततः समभिनन्दति युद्धकाले

सचं हि सैन्यमनुरोगमृते कलत्रम् ॥ ४ ॥

(प्रविश्य)

विजया—छेहो खु अअं । पडिसरा सब्यचहूजगहत्थादो तुवारी-
 १ अदित्ति भट्टिमाणा आह । [लेखः गल्बयम् । प्रतिसरा सर्ववधू-
 जनहस्तात् स्वर्यत इति भर्तृमाता आह ।]

यौगन्धरायणः—विजये ! विज्ञाप्यतां तत्रभवत्यै—सर्ववधूजनहस्त-
 ६ प्रयुक्ता वा एका वा प्रतिसरा दीयतामिति ।

विजया—अय्य ! तह । (निग्नान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

९ निर्मुण्डकः—सुहं अय्यस्स । [सुग्रमार्यस्य]

यौगन्धरायणः—कथं निर्मुण्डकः ।

निर्मुण्डकः—अय्य ! एसा भट्टिपादमुळादो ओखट्टिओ हंसओ
 १२ आअदो । [आर्य ! एष भर्तृपादमुळादौपस्थितिको हंसकः आगतः ।]

यौगन्धरायणः—कथं हंसक एकः प्राप्त इति । सालक ! विश्रम्य-
 तामिदानीं मुहूर्तम् । त्वरिततरं वा यास्यासि सविश्रमो वा ।

१५ सालकः—अय्य ! तह । (निग्नान्तः ।) [आर्य ! तथा ।]

यौगन्धरायणः—निर्मुण्डक ! प्रवेश्यतां हंसकः ।

निर्मुण्डकः—अय्य ! तह । (निग्नान्तः ।) [आर्य ! तथा ।]

- १८ यौगन्धरायण - स्वामिनाविरहितपूर्वो हसक एक प्राप्त इति सावि
प्रभिव मे मन । कुत ,
यथा नरस्याकुलबान्धवस्य गत्वान्यदेशं गृहमागतस्य ।
तथा हि मे सम्प्रति बुद्धिशङ्का श्रोष्यामि किन्तु प्रियमाप्रियं वा ॥५॥
(ततः प्रविशति हसको निर्मुण्डकश्च ।)
निर्मुण्डक - एतु एतु अय्यो । [ण्वेत्वार्य ।]
१ हसक - कर्हि कर्हि अय्यो । [कुत्र कुत्रार्थ ।]
निर्मुण्डक - एसो अय्यो चिट्ठइ, उप्पसप्पटु ण । (निष्क्रान्त ।
एष आर्यस्तिष्ठति उपसर्पस्वेनम् ।)
६ हसक - (उपेत य) सुह अय्यस्स । [सुखमार्यस्य ।]
यौगन्धरायण - हसक ! न खलु गत स्वामी नागयनम् ।
हसक - अय्य ! हिज्जो एव्व गदो भट्टा । [आर्य ! हा एव गतो
९ भर्ता ।]
यौगन्धरायण - हन्त निष्फलमनुप्रेषणम् । छलिता स्म । अथास्ति
प्रत्याशा, अथवा अद्यैव प्राणा मोक्षव्या ।
१२ हसक - धरदि तु दाय भट्टा । [धरते खलु तावद् भर्ता ।]
यौगन्धरायण - धरसे तावदित्यनूर्जिता विपत्तिरभिहिता । गृहीतेन
स्वामिना भवितव्यं ननु ।
१५ हसक - सुटु अय्येण विज्झाद । गद्दीदो भट्टा । [सुटु आयेण
विज्ञातम् । गृहीतो भर्ता ।]
यौगन्धरायण - कथं गृहीत स्वामी । हन्त भो ! महान् खलु भार
१८ प्रद्योतस्य भाग्यैर्निस्तार्ण । अराप्रभृति वत्सराजसचिवानां प्रति
ष्ठितमंसामभ्युपगम्यशश्च । इदानीमनुत्पन्नमार्यपण्डितो स्मष्यान् क
गत । इदानीमश्वारोहणीय क गतम् । कुत ,

स्निग्ध च सौहृदहृतं च कुलोद्भूतं च

न्यायामयोग्यपुरुष च गुणार्जितं च ।

क्रीत परैर्गहनदुर्गतया प्रनष्ट

युद्धे समस्तमतिमारुतया विपन्नम् ॥ ६ ॥

हमक - जइ सममाजोहरठपरिवारो भवे भट्टा, ण एसो दोसो भवे । [यदि समप्रयोधवरपरिवारो भवेद् भर्ता, नेप दोषो भवेत् ।]

३ यौगन्धरायण - कथमसमप्रयोधवरपरिवारो नाम स्वामी ।

हमक - सुणादु अच्यो । [शृणोत्वार्थः ।]

यौगन्धरायण - अध्वश्रान्तो भवान् । आस्यताम् ।

६ हस्तक - अच्य ! तह । (उपविश्य) सुणादु अच्यो । सात्रसेसप चूसाण रअणीए वाहणसुहाए घेठाए बालुआतित्थेण णई णम्मद तरिअ येणुवणे फळत्तं आवासिअ छत्तमत्तपरिच्छेण गजजूहविम

९ इजोग्गेण यत्तेण मग्गमदअणीए वीहीए णाअवण पआदो भट्टा । [भाष्यः] तथा । शृणोत्वार्थः । माफसेसप चूसाया रजन्या वाहनसुहाया

२ मात्रपरिच्छेदेन गजयूथविमर्दयोगेन बलेन मार्गमदन्वा वीथ्या नागघन प्रयातो भर्ता ।]

यौगन्धरायण - ततस्ततः ।

५ हमक - तदो इमुस्सेम्मत्तोत्थिदे सुग्गे णत्तिअमत्ताणि विअ जो अणाणि गन्धिअ कोसमत्तेण विअ मदअधीरपव्वट अणासादिअ तटाअपङ्कुमिअत्तं अद्धणिम्मिदसिगामम्म विअ विसमदंसण दिट्ठ

८ णो णाअजूह । [ततः इपुत्तेपमाश्रोयिते सूय पृतावन्माग्राणीव योजनानि गत्वा प्रोक्षमाश्रेणैव मदगन्धीरपर्वतमनामाद्य तटावपङ्कोक्षितमर्ध-निर्मितशिलाकमेव विषमदर्शनं दृष्टं नो नागयूथम् ।]

२१ यौगन्धरायण —ततस्तत ।

हसक —तदो णिज्झाअन्तीसु सेणासु समुप्पणसङ्कापिण्डिदे तस्मिं
जूहे इमस्स अणत्थस्स उप्पादओ कोच्चि पदादी भट्टार एव्व सव

२४ ट्ठिदो । [सत्तो निप्प्यायन्तीषु सेनासु समुत्पन्नसङ्कापिण्डित तस्मिन्
यूथेऽस्यानर्थस्योत्पादक कश्चित् पदाति भर्तारमेवोपस्थित ।]

योगन्धरायण —तिष्ठ । इत क्रोशमात्रे मल्लिकासालप्रच्छादितशरीरो

२७ नरदन्तवर्जमेकनीलो हस्ती मया दृश्यत इत्युक्तवान् ननु ।

हसक —कह परिण्णाद सु एद अट्ठयण । जागत्ति खु समुप्पणो
अअ दोसो । [कथ परिज्ञातं खस्वेतदायेण । जाग्रति खलु समुत्प

३० सोऽय दोष ।]

यौगन्धरायण —हसक । जाग्रतोऽपि बलवत्तर कृतान्त । ततस्तत ।

हसक —तदो सुवण्णसदण्णदाणेण त णिसस पडिपूजिअ भट्टिणा

३३ उत्त—अत्थि एसो चक्खवृत्ति हत्थी णीळकुवळअतणू णाम हत्थिसि
क्काए पठिदो । ता अप्पमत्ता होह तुम्हे इमस्सि जूहे । गअ त

अह बीणादुदीओ आणेमि त्ति । [तत सुवर्णशतप्रदानेन ॥ नृशम

३६ प्रतिपूज्य भद्रोक्तम्—अस्येप चक्रवर्ती हस्ती नीलकुवलयतनुनाम इति
शिक्षाया पठित । तद् भद्रमत्ता भवत यूयमस्मिन् यूथे । गर्ज तमर्ह

बीणाद्विताय आनयामीति ।]

३९ योगन्धरायण —अथ कथमुपेक्षितस्तदानीं स्वामी स्मरन्वता ।

हसक —णहि णहि । पसादिअ मट्ठा अमन्चेण विण्णाविदो—णहु
दे ण्ठावणादीण वि णिसागआण गहण ण सम्भावणीअं । अविदु

४२ दुरारक्खन्नाए आसण्णदोसाणि विसअन्तराणि । तहिं णिज्झओ
गिरभिज्जणो पन्चन्तयासी जणो । ना पदादिमत्ताहिट्ठिदं इमे जूहं

करिअ सज्व एव्व गच्छामो, ॥ एकाइणा सामिणा गन्तव्व त्ति ।

४५ [नहि नहि । प्रमाद्य भर्तामात्येन विज्ञापितः—नमस्तु ते ऐरावणादी-
नामपि दिग्गजानां ग्रहणं न सम्भावनीयम् । अपितु दुरारक्षतयामन्न-
दोषाणि विषयान्तराणि । तत्र निर्लज्जो निरभिजनः प्रत्यन्तवामी जनः ।

४८ तत् पदातिमात्राधिष्ठितमिदं यूथं कृत्वा सर्वं ण्व गच्छामः, नैकाकिना
स्वामिना गन्तव्यमिति ।]

यौगन्धरायणः—अपि महाजनसमश्रमेवमुक्तः स्वामी रुमण्वता ।

५१ एवमप्ययक्तव्यां स्वामिमाम्केमिच्छामि । ततस्ततः ।

हंसकः—तदो अत्तजीविदणिदिट्ठेण सघहेण णियारिअ अमच्चं
णीळयळाहआदो हत्थिणो ओदरिअ सुन्दरपाङ्कं णाम अरस्सं

५४ आलुहिअ अणद्धागए सुय्ये विसद्विमत्तेहि पदादिहि मह
पआदो भट्टा । [तत आरमजीवितनिर्दिष्टेन क्षपयेन निवार्यामार्ग्यं
नीलवलाहकाद् हस्तिनोऽघतोयं सुन्दरपाङ्कं नामाश्वमारुह्यानर्थागते सूर्ये

५७ विंशतिमात्रैः पदातिभिः सह प्रयातो भर्ता ।]

यौगन्धरायणः—विजयाय । हा धिक्, ज्ञेहान् पूर्ववृत्तान्तो नावे-
श्रितः । ततस्ततः ।

६० हंसकः—तदो दिठ्ठं विअ अद्धाणं गच्छिअ साळलुक्खच्छाआए
सवण्णणट्ठणीळदाए परहभासिदेहि असरीरविणिक्खित्तेहि विअ
दन्तजुअत्तेहि सूडदो घणुसदमत्तेण विअ दिट्ठो सो दिव्ववारणप-

६३ डिच्छन्दो । [ततो द्विगुणमिवाध्वानं गत्वा मालवृक्षच्छायायां
सावर्ण्यनष्टनीलतया प्रोद्धासिताम्यामशरीरविनिक्षिप्ताम्यामिव दन्तयु-
गलाभ्यां सूचितो घनुःशतमात्रेणैव दृष्टः स दिव्यवारणप्रनिच्छन्दः ।]

६६ यौगन्धरायणः—हंसक ! अस्मत्परिताप इत्युच्यताम् । ततस्ततः ।

हंसकः—तदो भट्टिणा ओदरिअ अरसादो आअमिअ देवदाणं
पणामं करिअ गहीदा वीणा । तदो पिट्ठदो एक्कदिट्ठणिअओ विअ

६९ महन्तो कण्ठीरवो समुष्ण्णो । [ततो भर्तावतीर्याश्वादागम्य देवतानां

प्रणामं कृत्वा गृहीता वीणा । तत पृष्ठत एककृतनिश्चय इव महान्
कण्ठीरव समुपन्न ।]

७२ यौगन्धरायण - कण्ठीरव इति । ततस्तत ।

हसक - तदो कण्ठीरवपरिज्ञाननिमित्त परिवृत्ता अ वअ ।

• महामत्तोत्तरावहीआहिट्टिदो पञ्चुगदो सो किदअहत्थी । [तत

७५ कण्ठीरवपरिज्ञाननिमित्त परिवृत्ताश्च वयम् । महामात्रोत्तरायुधीयाधिष्ठित
प्रयुक्त स कृतकहस्ती ।]

यौगन्धरायण - ततस्तत ।

७८ हसक - तदो णामगोत्तगहणेण समस्सासिअ कुञ्जधुत्तजण सध्वहा
पञ्जोदप्पओओ एसो, अणुगच्छह म, अहं दाणिं परस्स उवण्णास
विसमारम्भ परक्केमेण समीकरोमि ति भणिअ भट्टा पविट्ठो एव्व तं

८१ परयल्ल । [ततो नामगोत्रग्रहणेन समाश्वास्य कुलपुत्रजने सर्वथा प्रद्योत
प्रयोग एव , अनुगच्छत माम्, अहमिदानीं विषमारम्भं परस्मैपन्यास
पराक्रमेण समीकरोमीति भणित्वा भर्ता प्रविष्ट एव तत् परयल्लम् ।]

८४ यौगन्धरायण - प्रविष्ट इति । अथवा ननु स्थाने,

प्रीलितो वज्रना प्राप्य मानी सत्त्वमुपाश्रित ।

शूरधैकायनस्थश्च किमन्यन् प्रतिपद्यते ॥ ७ ॥

ततस्तत ।

• हसक - तदो कीठाअमाणो विअ अत्तच्छन्दाणुवत्तिणा सुन्दर

३ पाट्टेण अस्सेण अत्ताभिप्पाआदो वि अहिअं पहरन्तो अदिमहु
वदाण परवत्स्स अदिप्पउत्तामाणवाआमो विसण्णणट्ठसत्त्वपरि
जणो मण एकाइणा, णहि णहि, भट्टिणा एव्व रक्खिअमाणो

६ अणुमद्धदिवमजुद्धपरिस्सन्तो यहुप्पहारणिपहिअतुरओ तम्माअ
माणसुय्यद्वारणाण वेत्ताण मोह गदो भट्टा । [तत श्रीशिवाराम
छन्दानुवर्तिना सुन्दरपाटलेनाश्वेनात्माभिप्रायादप्यधिकं प्रहरन् अति

- ९ बहुकृतया परवलस्यातिप्रयुज्यमानव्यायामो विषण्णनष्टसर्वपरि-
 मयैकाकिन्ना, नहि नहि, मयैव रक्ष्यमाणोऽनुबद्धदिवसयुद्धपरिश्रान्तो
 यदुग्रहारनिपतिततुरगस्ताम्यत्सूर्यदास्यायां बेलयां मोहं गतो भर्ता ।]
 १२ यौगन्धरायणः—कथं मोहमुपगतः स्वामी । ततस्ततः ।
 हंसकः—तदो जहाससि सणिहिदगहणुष्पाडिदाहि अविण्णाअमाण
 जादीहि कक्कासाहि छदाहि पाकिटो विअ सरीरअन्तणादो पंहरि-
 १५ सिद्धो भट्टा । [ततो यथाशक्ति सन्निहितगहनोष्पाटित्ताभिरविज्ञायमान-
 जातिभिः नर्कशाभिरुत्ताभिः प्राकृतं इव शरीरयन्त्रणात् प्रधर्षितो भर्ता ।]
 यौगन्धरायणः—कथं प्रधर्षितः स्वामी ।

पीनांसस्य विरूपपर्वमहतो नागेन्द्रहस्ताकृते-

श्वापास्फालिकरस्य दूरभरणाद् बागाधिरुरोपिणः ।

विप्राभ्यर्चयितुः श्रमेषु मुह्यद्वां मत्कर्तुरालिङ्गनै-

न्यस्तं तस्य भुजद्वयस्य वलयस्थानान्तरे बन्धनम् ॥ ८ ॥

अथ कस्यां बेलयां प्रत्यागतप्राणः स्वामी ।

हंसकः—अय्य ! अवसिटावळेवेसु पावेसु । [आर्य ! अवसितावळे-

३ पेसु पावेसु ।]

यौगन्धरायणः—दिष्टया शरीरं धर्षितं, न तेजः । ततस्ततः ।

हंसकः—तदो पञ्चाअट्ठप्पाणं दाणिं भट्टारं पेन्निअ अणेण मम भावा

६ हदो अणेण मम पिता अणेण मम मुटो मम वअस्मो सि अण्णहा

भट्टिणो परक्कमं वण्णअन्ता मन्वटो अभिहुट्टा दे पाया । [ततः

प्रत्यागतप्राणमिदानीं भर्तारं प्रेक्ष्यानेन मम भ्राता इतोऽनेन मम पितानेन

९ मम सुतो मम वयस्य इति अन्यथा भर्तुः पराक्रमं वर्णयन्तः सर्वतोऽभिदु-

तास्ते पापाः ।]

यौगन्धरायणः—ततस्ततः ।

- १२ हंसक—अण्ण च दाणि अचरिअ । अञ्जोञ्जाणुणएण तहिं एको
ववसिदो अकप्य कत्तुं । सो दक्खिणाहिमुहं परिवसिअ भट्टार
समरवाआमसद्धोहिदाणि पिस्वआर सद्धिअ केसाणि पीडिअ
१५ करेण करवालं पहारवेग उप्पादइदुकामो आधावन्तो—[अन्यत्वे
दानीमाश्रयम् । अन्योन्यानुनयेन तत्रैको व्यतिसितोऽकार्यं कर्तुम् । स
दक्षिणाभिमुख परिवर्त्य भर्तारं समरघ्वायामसक्षोभितान् निरुपचार
१८ साक्षिप्य केशान् पीडयित्वा करेण करवालं प्रहारवेगमुत्तादयितुकाम
आधावन्—]

यौगन्धरायण—हंसक । वृत्तान्तं तावदाधारय, यावदहमुच्छुसामि ।

- २१ हंसक—तदो लुहिळपडळपिच्छिळाण भूमीए सो गिससओ सण
वैएण ओघट्टिदचळणो पडिहदारम्भो इदो पडिदो । [ततो रुधिर
पटलपिच्छिलाया भूमीं स नृपस स्वेन वेगेनावघट्टितचरणं प्रतिहतारम्भो
२४ हत पतित]

यौगन्धरायण—पतित पाप एष । भो ।

परचक्रैरनाक्रान्ता धर्मसङ्करवर्जिता ।

भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति ॥ ९ ॥

हंसक—तदो भट्टिणा पुढम कुन्तप्पहारजणिदमोहो साळङ्काअणो णाम
पज्जोदस्स अमन्चो 'मासु मासु साहस'ति भणिअ तं देस उघट्टिदो ।

- ३ [ततो भर्ता प्रथमं कुन्तप्रहारजनितमोहं शालङ्कायनो नाम भ्रष्टो
स्यामायो 'मासलु मासलु साहसमि'ति भणित्वा तं देशमुपस्थित ।]

यौगन्धरायण—ततस्तत ।

- ६ हंसक—तदो तक्काळदुब्बह पणाम करिअ सरीरअन्तगादो तेण
मोइदो भट्टा । [ततस्तत्कालदुर्लभं प्रणमं कृत्वा शरीरयन्त्रणात् तेन
मोचितो भर्ता ।]

- १ योगन्धरायण - प्रियुक्तः स्वामी । साधु भो शालङ्कायन ! साधु-
 १५ अवस्था रसु नाम शत्रुमपि सुहृत्वे कल्पयति । हसक ! व्यसनान्
 निश्चिदुच्छसितमित्र मे मन । अथ किं प्रतिपन्न तेन साधुना ।
 १२ हसक - तत्रो तेन अय्येण अणेअ सोवआरं सन्तिअण भणिअ
 गाढउहुप्पहारदाअ असमत्थो वाहणासणत्ति रंन्धसअण आरोअिअ
 उज्जइगिं एव्व णीदो भट्टा । [ततस्तेनायेणानेक सोपचार शान्तिवचनं
 १५ भणित्वा गाढउहुप्रहारतयाममयो वाहनामन इति स्कन्धशयनमारोप्यो
 जयिनीमेव नीतो भर्ता ।]

योगन्धरायण - नीतः स्वामी । एष सोऽनर्थः ,

एतन् तन्न्यङ्गमस्माकमेव सोऽतिमनोरथः । *do grace*

प्रद्योतस्य मनस्वित्वान् स्वामी दु रेपु वर्तते ॥ १० ॥

अथ,

कथमगणितपूर्वं द्रव्यते त नरेन्द्र

कथमपुरुषज्ञस्य श्रोष्यते सिद्धवास्य ।

कथमविषयगन्ध्य धारयिष्यत्यमर्षं

प्रणिपतति निरुद्धः सत्कृतो धर्षितो वा ॥ ११ ॥

(प्रविश्य)

प्रतीहारी-अय्य ! एसा पडिसरा । [आर्य ! गुणा प्रतिसरा ।]

३ योगन्धरायण -

एतानि तान्यापत्तितानि काले भाग्यश्रयान्निष्पन्मुद्यतानि ।

तुरङ्गमस्येव रणे निवृत्ते नीराजनाः फलुम्भह्वलानि ॥ १२ ॥

प्रतीहारी-अय्य ! इमा पडिसरा । [आर्य ! इय प्रतिसरा ।]

योगन्धरायण - प्रिये ! स्थाप्यताम् ।

३ प्रतीहारी-किं स्ति भट्टिभादर णिवेदेमि । [किमिति भर्तृमातर निवे
 दयामि ।]

यौगन्धरायण — विजये । एवमेतन् ।

६ प्रतीहारी—किं एद । [किमेतत् ।]

योगन्धरायण — इदम् ।

प्रतीहारी—भणादु भणादु अय्यो भणादु । [भणतु भणत्वार्यो भणतु ।]

९ योगन्धरायण — अथवा नैतच्छक्य परिहर्तुम् । निवेदयिष्याम्यत्रभवत्यै ।

विजये । स्थिरीक्रियतामात्मा । (कर्णे) एवमिष ।

प्रतीहारी—हां ।

१२ यौगन्धरायण — विजया खल्वसि ।

प्रतीहारी—एसा गच्छामि मन्दभाजा । [एषा गच्छामि मन्दभाजा ।]

योगन्धरायण — विजये । न एतलु त्वयात्रभवत्यै गृहीत स्वामीति

१५ सहसा निवेदयितव्यम् । केहदुर्बलं मातृहृदय रक्ष्यम् ।

प्रतीहारी—कह दाणि निवेदेमि । [कथमिदानीं निवेदयामि ।]

योगन्धरायण — शृणु ।

पूर्वं तावद् युद्धसम्प्रद्वयोऽपि प्रस्तोतव्या भावना सशयानाम् ।

सन्दिग्धेऽर्थे चिन्त्यमाने विनाशे रूढे शोके कार्यतत्त्वं निवेद्यम् ॥ १३ ॥

प्रतीहारी—घत्तिस्स । (निष्क्रान्ता ।) [ग्रहीष्यामि ।]

यौगन्धरायण — हसक । त्वमिदानीं स्वामिना किं न गत ।

३ हसक — अय्य । बवसिदो खु अह अत्ताण अणुगाहिदु साळङ्काअ
णेण णिउत्तो—गच्छ, इमं वुत्तन्त कोसम्बीण निवेदेहि सि । [आर्य ।

व्यवसितं खल्वहमात्मानमनुग्रहीतुं सालङ्कायनेन नियुक्तः—गच्छेम

६ वृत्तान्तं कोशाम्या निवेदयेति ।]

यौगन्धरायण — त्रिन्नुत्तलिदानीं निराशमनुसारं कर्तुंकामः, उताहो
क्षिग्धपुरुषसन्निकर्षं परिहरति ।

९ हसक — अहइ । [अयकिम् ।]

योगन्धरायणः—स स्वकं विस्मयादात्मानमाविष्करोति, उत सधारम्भः
सिद्धौ रमणीयं भवति । अथ मामन्तरेण स्वामी न किञ्चिदाह ।

- १२ हंसकः—अय्य ! अस्थि, पदनिस्सर्गात् अन्तो भट्टारं अन्तज्जलाव-
गाढाए दिट्ठीए बहुक सन्देष्टुक्कमेण विअ म्हि भट्ठिणा उत्तो—गच्छ
जोअन्ध—(इत्यर्घोक्ते तिष्ठति ।) [आर्य ! अस्ति, प्रदक्षिणीकुर्वन्
१५ भर्तारमन्तर्जलावगाढया दृष्ट्या बहुक सन्देष्टुक्कमेनेवास्मि भर्त्रोत्तः—
गच्छ योगन्ध—]

योगन्धरायणः—स्वैरमभिर्धायतां, स्वामिवाक्यमेतन् ।

- १८ हंसकः—जोअन्धराअणं पेम्मेहि त्ति । [योगन्धरायणं प्रेक्षन्वेति ।]
योगन्धरायणः—मा तावन् । सर्वसचिवमण्डलमतिरुम्यैको योगन्ध-
रायणो द्रष्टव्य इत्याह ।

- २१ हंसकः—अहई । [अयम्भिम्]
योगन्धरायणः—तेन हि अनर्हप्रतिक्रियमनिर्विष्टभर्तृपिण्डमनुपकृतरा-
जसत्कारं यदि खलु मां द्रष्टव्यं मन्यते स्वामी ।

- २४ हंसकः—याई । [वादम् ।]
योगन्धरायणः—पुरुषान्तरितं मां द्रक्ष्यति स्वामी,

रिपुनृपनगरे वा बन्धने वा बने वा

ममुपगतविनाशः प्रेय वा तुल्यनिष्ठम् ।

जितमिति कृतबुद्धिं बद्धयित्वा नृपं तं

पुनरधिगतवान्यः पार्श्वतः श्लाघनीयम् ॥ १४ ॥

(नेपथ्ये)

हा हा भट्टा ! [हा हा भर्तः !]

३ योगन्धरायणः—

एष शोकप्रतीकारो यथाशक्ति निवेद्यते ।

एतत् स्त्रीभिरसामर्थ्यं मन्त्रिणामनुवर्ण्यते ॥ १५ ॥

(प्रविश्य)

प्रतीहारी—अय्य ! मद्विमादा । [आर्य ! भर्तृमाता ।]

३ यौगन्धरायण—किं किम् ।

प्रतीहारी—आह ।

यौगन्धरायण—किमिति ।

६ प्रतीहारी—एषविहस्स सुहिज्जणेण परिगहीदस्स वच्छराअस्स अज
वुत्तन्तो । किं सक्क कत्तु अन्तरेण विहाण । ता सम्माणिअ सुहिज्जण
समत्थिअहु । जो खु दाणि सङ्कटेसु वा ण यिसीददि, विसमगदो

९ वा ण पय्यवचिट्ठदि वञ्जिदो वा ण णिव्वेद गच्छदि, पडिघावेसु
वा पाणा ण समुज्झदि, सो खु बुद्धिमन्तो पुच्छिज्जइ पढम एव्व मे
वच्छस्स वअस्सो पन्चा अमच्चो आणेदु मे पुत्तअ पुत्तओ त्ति ।

१२ [एषविहस्स सुहज्जनेन परिगृहीतस्य वसराजस्याय वृत्तान्तः । किं शक्य
कर्तुमन्तरेण विधानम् । तत् सम्मान्य सुहज्जम समर्प्यताम् । य खल्वि
दानीं सङ्केषु वा न विषादति, विषमगतो वा न पर्यवतिष्ठते, वञ्जितो

१५ वा न निर्वेद गच्छति, प्रतिघातेषु वा प्राणान् न समुज्जति, स खलु
बुद्धिमान् पृच्छयते प्रथममेव मे वत्सस्य वयस्य पश्चाद्मास्य आनयतु मे
पुत्रक पुत्रक इति ।]

१८ यौगन्धरायण—अहातुरत्त्यत्रभवत्या राजवशाभित्त धीरवाम्पयमभि
हितम् । अत्रभवत्या सम्भावना पूजयामि । विजये । आपस्तावत् ।
प्रतीहारी—अय्य ! तह । (निरुप्य प्रविश्य) इमा आवो । [आर्य !

२१ तथा । इमा आप ।]

यौगन्धरायण—आनय । (आचम्य) विजये । किमाह तत्रभवती ।

प्रतीहारी—आणेदु मे पुत्तअ पुत्तओ त्ति । [आनयतु मे पुत्रक पुत्रक

२४ इति ।]

यौगन्धरायणः—हंसक ! किमाह स्वामी ।

हंसकः—जोअन्धराअणं पेम्खेहि त्ति । [यौगन्धरायणं प्रेक्षस्वेति ।]

७ यौगन्धरायणः—विजये !

येदि शत्रुमलप्रस्तो राहुणा चन्द्रमा इव ।

मोचयामि न राजानां नास्मि यौगन्धरायणः ॥ १६ ॥

प्रतीहारी—अय्य ! तह । (निश्रान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

१ निर्मुण्डकः—अय्य ! अच्छरिअं णिउवुत्तं । भट्टिणो सन्तिणिमित्तं
उचट्टिअमोअणं बम्हणजणं पेम्पिअ केण वि किळ उम्मत्तवेसधा-
रिणा बम्हणेण उच्चं हसिअ उत्तं—सेरं सेरं अण्हन्तु भवन्तो,

६ अच्युदअं खु इमस्स राअठळस्म भविस्सदि त्ति । नदो वअण-
समआळं एव्य अदंसणं गदो । [आर्य ! आश्चर्यं निरूतम् । भर्तुः
शान्तिनिमित्तमुपस्थितभोजनं ब्राह्मणजनं प्रेक्ष्य केनापि किलोन्मत्तवेसधा-

९ रिणा ब्राह्मणेनोच्चं हसित्वोक्तं—स्वैरं स्वैरमभन्तु भवन्तः, 'अच्युदय'-
एतवस्य राजकुलस्य भविष्यतीति । ततो वचनममकालमेवादर्शनं गतः ।]

यौगन्धरायणः—अपि सयाम् ।

१२ (ततः प्रविशति ब्राह्मणः ।)

ब्राह्मणः—इमेऽत्रभवता परिगृहीता आत्मप्रयोजनोत्सृष्टाः परिच्छद-
विशेषाः । एभिः प्रच्छादितशरीरो भगवान् द्वैपायनः प्राप्तः ।

१५ यौगन्धरायणः—एवं, द्वैपायनः प्राप्तः ।

ब्राह्मणः—वाढम् ।

यौगन्धरायणः—तेन हि पश्यामस्तावन् ।

१८ ब्राह्मणः—पश्यतु भवान् ।

१ यदि शत्रुमलप्रस्तं राहुणा चन्द्रमिव । which should be यदि शत्रु-
मलप्रस्तं तं चन्द्रमिव राहुणा ॥ २ उचट्टिअ.

यौगन्धरायणः—कथमन्यद् रूपमिव मे संवृत्तम् । हन्त भोः !
गतोऽस्मि स्वामिसन्निकर्षमेव । इदानीं ममोपदेशार्थमिवोत्सृष्टः ।

उन्मत्तसदृशो वेपो धारितस्तेन साधुना ।

मोचयिष्यति राजानं मां च प्रच्छादयिष्यति ॥ १७ ॥

(प्रविश्य)

प्रतीहारी—अय्य ! भट्टिमादा आह—इच्छामि मे पुत्रं ३
३ त्ति । [आर्य ! भट्टमाताह—इच्छामि मे पुत्रकं प्रोक्षेतुमिति ।]

यौगन्धरायणः—अयमयमागच्छामि । आर्य ! शान्तिगृहे मां
प्रतीक्षस्व ।

६ ब्राह्मणः—बाढम् । (निष्क्रान्तः ।)

यौगन्धरायणः—हंसक ! विश्रम्यतामिदानीम् ।

हंसकः—अय्य ! सह । (निष्क्रान्तः ।) [आर्य ! तथा ।]

९ यौगन्धरायणः—विजये ! गच्छापतः ।

प्रतीहारी—अय्य ! सह । [आर्य ! तथा ।]

यौगन्धरायणः—भोः !

काष्ठादभिर्जायते मध्यमानाद्

भूमिस्तोयं खन्यमाना ददाति ।

सोत्साहानां नास्त्यसाध्यं नराणां

मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ १८ ॥

(निष्क्रान्ताः ।)

प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः ।

अथ द्विर्नयाऽङ्कः ।

(ततः प्रविशति कान्नुक्रीयः ।)

- ३ कान्नुक्रीयः—आभीरक ! आभीरक ! गच्छ महासेनपवनान्
प्रतीहाररक्षकं ब्रूहि—एष काशिराजोपाध्याय आर्यजैवन्तिरथ
दौत्येन प्राप्तः । अस्य सामान्यदूतसत्कारं पृष्ठतः कृत्वा सुप्तमिव
६ निवेद्यताम् । यथा चातिथिमत्कारं जानीयान् तवा प्रयतितव्यम्
इति । भोः ! एवं नामाहन्यहनि गोत्रानुदूलेभ्यो रात्रिदूलेभ्यः कन्या-
प्रदानं प्रति दूतसम्प्रेषणा वर्तते । न खलु महामेनः कश्चिदपि
९ प्रत्याचष्टे, न चाप्यनुगृहीते । निन्नुगस्त्विदम् । अथवा दैवमत्र
कन्याप्रदानेऽविरुद्धम् । श्रुतः,

व्यक्तं न तावन् समुपैति तस्य दूतो यधूत्ये विहिता हि यम्य ।
ततो नरेन्द्रेषु गुणान् नरेन्द्रो न वेत्ति जानन्नपि तत्प्रतीक्षः ॥ १ ॥
अये संलीयमानान्तःपुरचरः सनार्थीभवत्ययं देशः । अये अयं
महासेनः, य एष,

दूर्वाह्नुरस्तिमितनीलमणिप्ररोहः

पीताङ्गदैः परिगतैः परिणीवितांमः ।

अस्माद् घनान् कनकतालवनैरुद्देशा-

न्निर्वावितैः शरवगादिव कार्त्तिकेयः ॥ २ ॥

(नित्रान्तः ।)

विष्कम्भकः ।

- ३ (ततः प्रविशति राजा सपरिवारः ।)

राजा—

मम हयसुरभिन्नं मार्गरेणुं नरेन्द्रा

मकुटतटविलग्नं श्रुत्यभूता वहन्ति ।

न च मम परितोषो यन्न मां यत्सराजः

प्रणमति गुणशाली कुञ्जरज्ञानदम् ॥ ३ ॥

बादरायण !

(प्रविश्य) काञ्चुकीयः—जयतु महासेनः ।

३ राजा—निवेशितो जैषन्ति ।

काञ्चुकीयः—निवेशितोऽनुरूपतश्च संकृतः ।

राजा—न्याय्यं कृतं राजवंश्यगुणाभिलाषिणा । समागतानां युक्तं

६ पूजया प्रतिग्रहः । अथ सर्वोऽपि कन्याप्रदानं प्रति पृष्ठश्चेन् परच्छन्देन तिष्ठति । (काञ्चुकीयमवलोक्य) बादरायण ! वक्तुकाममि-
त्यां लक्षये ।

९ काञ्चुकीयः—न खलु किञ्चित् । कन्याप्रदानं प्रति समुत्पन्नोऽभिमर्श-
राजा—अलमलं परिहृत्य । सर्वसाधारणो ह्येष विधिः । अभिधीयताम्

काञ्चुकीयः—महासेन ! कृपा मे विवक्षा—एवं नामाह्वयद्विनि गोत्रातु

१२ ब्रूतेभ्यो राजकुलेभ्यः कन्याप्रदानं प्रति दूतसम्प्रेषणा वर्तते । न
महासेन, कश्चिदपि प्रत्याचष्टे, न चाप्यनुगृहीते । किन्तु
स्मिदमिति ।

१५ राजा—बादरायण ! एवमेतत् । अतिलोभाद् वरगुणानामतिक्रोधा-
वासावदत्तायां न शक्नोमि निश्चयं गन्तुम् ।

कुलं तावच्छ्लाघ्यं प्रथममभिराक्षे हि मनसा

ततः सानुक्रोशं मृदुरपि गुणो ह्येष बलवान् ।

ततो रूपे कान्तिं न खलु गुणतः स्वीजनभयात्

ततो वीर्योदग्रं न हि न परिपाल्या युवतयः ॥ ४ ॥

काञ्चुकीयः—महासेनं वर्जयित्वा न हीदानीमेते गुणाः क्वचिदेकस्मिन्
दृश्यन्ते ।

३ राजा—अतः खलु चिन्त्यते ।

कन्याया वरसम्पत्तिः पितुः (प्रायः) प्रयत्नतः ।

भाग्येषु शेषमायत्तं दृष्टपूर्वं न चान्यथा ॥ ५ ॥

दुहितुः प्रदानकाले दुःखशीला हि मातरः । तस्माद् देवी तायना-
हृतताम् ।

४ कान्धुसीयः—यदाज्ञापयति महासेन । (निःक्रान्तः ।)

राजा—भोः ! काशिराजदूतसम्प्रेषणेन वत्सराजप्रहणार्थं गतं
शालङ्कायनं प्रति गता मे बुद्धिः । किन्तु सत्त्वद्यापि धृत्तान्तं न

५ प्रेषयति स ब्राह्मणः ।

कामं या तस्य सा लीला तत्रैवानुगतं मनः ।

ये त्वस्य सचिवाः सर्वे यत्नमास्थाय ते भ्रिताः ॥ ६ ॥

(ततः प्रविशति देवी सपरिवारा ।)

देवी—जेदु महासेनो । [जयतु महासेनः ।]

३ राजा—आस्यताम् ।

देवी—जं महासेनो आणवेदि । (उपविशति ।) [यन्महासेन
आज्ञापयति ।]

६ राजा—वासवदत्ता क ।

देवी—उत्तराण वेदाळिआए सआसे वीणं सिक्खिउदुं नारदीअं
गआ आसी । [उत्तराया वीतालिकायाः मन्त्राक्षे वीणां शिक्षितु

९ नारदीयां गतासीत् ।]

राजा—कथमुत्पन्नोऽस्या गान्धर्वोऽभिलाषः ।

देवी—केण वि किळ उग्घादेण कञ्चणमाळं वीणाजोगं करअन्ति

१२ पेक्खिअ सिक्खिउदुकामा आसी । [केनापि किरोद्धतेन काञ्च
नमालं वीणायोग्या कुर्वती प्रेक्ष्य शिक्षितुकामासीत् ।]

राजा—सदृशं बाल्यस्य ।

१५ देवी—महासेण वि किं वि विष्णविदुकामा म्हि । [महासेनमपि किमपि विज्ञापयितुकामास्मि ।]

राजा—किमिति ।

१८ देवी—आअय्य इच्छामि त्ति । [आचार्यमिच्छामीति ।]

राजा—उपस्थितविवाहकालाया किमिदानीमाचार्येण । पतिरेवैना शिक्षयिष्यति ।

२१ देवी—हं एसो दाणि मे दारिआण काळो । [इह पृथ इदानीं मे दारिकाया कालः ।]

राजा—भो ! नित्य प्रदीयतामित्यस्मानुपरुध्य किमिदानीं सन्तप्यसे ।

२४ देवी—अभिप्पेद मे पदान । विओओ म सन्तावेदि । अह कस्स उण दिण्णा । [अभिप्रेतं मे प्रदानम् । वियोगो भा सन्तापयति । अथ कस्मै पुनर्दत्ता ।]

२७ राजा—न तावन्निश्चयो गम्यते ।

देवी—इदार्णि पि ण दाव । [इदानीमपि न तावत् ।]

राजा—

• अदत्तेत्यागता रज्जा दत्तेति व्यथितं मनः ।

धर्मलोहान्तरे न्यस्ता दुःखिता खलु मातरः ॥ ७ ॥

सर्वथा श्रुतुरपरिचरणसमर्थे वयासि वर्तते वासवदत्ता । एष चापर काशिराजोपाध्याय आर्यजैवन्तिरश्च दौत्येन प्राप्तो विलोभयति मा

१ चारित्रेण । (आ-मगतम्) न किञ्चिदाह । अश्रुपूर्वा व्याकुला कथ निश्चय गमिष्यति । भवतु, निवेदयाम्यस्यै । (प्रकाशम्) श्रूयन्तेऽस्मत्सम्बन्धप्रयोजनायागता राजानः ।

६ देवी—किं दाणि वित्यरेण । जहि दइअ ण सन्तप्पामो, तहिं दीअदु । [किमिदानीं विस्तरेण । यत्र दत्त्वा न सन्तप्यामहे, तत्र दीयताम् ।]

राजा—अहो महान् खलु लीलाभिहितो दुःखविस्तर इदानीं पश्चादु

- ९ पालम्भनं श्रोतुम् । तस्माद् देवी तावन्निश्चयं गच्छतु । श्रूयताम्,
अम्मत्सम्यद्धो मागधः काशिराजो वाङ्मः सौराष्ट्रो मैथिलः शूरमेनः ।
एते नानार्थैर्लोभयन्ते गुणैर्मां कस्ते वृतेषां पात्रतां याति राजा ॥८॥

(प्रविश्य)

काञ्चुकीयः—वत्सराजः ।

- १ राजा—किं वत्सराजः ।

काञ्चुकीयः—प्रसीदतु प्रसीदतु महासेन । प्रियवचननिवेदनत्वरया
ऋमविशेषो नावेशितः ।

- ६ राजा—प्रियवचनमिति ।

देवी—(उत्थाय) जेदु महासेनो । [जयतु महामेनः ।]

राजा—(सहर्षम्) प्रियवचनपरिहार्या हि देवी । आस्यताम् ।

- ९ देवी—जं महासेनो आणवेदि । (उपविशति ।) [यद् महामेन
आज्ञापयति ।]

राजा—उत्तिष्ठोत्तिष्ठ, स्थैरमभिधीयताम् ।

- १२ काञ्चुकीयः—(उत्थाय) तत्रभवतामात्येन शालङ्कायनेन गृहीतो
वत्सराजः ।

राजा—(सहर्षम्) किमाह भवान् ।

- १५ काञ्चुकीयः—तत्रभवतामात्येन शालङ्कायनेन गृहीतो वत्सराजः ।

राजा—वदयन्तः ।

काञ्चुकीयः—अयं किम् ।

- १८ राजा—शतानीकस्य पुत्रः ।

काञ्चुकीयः—दृढम् ।

राजा—सहस्रानीकस्य नप्रा ।

- २१ काञ्चुकीयः—स एव ।

राजा—कौशाम्बीनः ।

कान्बुकीयः—सुव्यक्तम् ।

२४ राजा—गान्धर्ववित्तकः ।

कान्बुकीयः—एवं ब्रुवन्ति ।

राजा—वत्सराजो ननु ।

२७ कान्बुकीयः—अथ किं, वत्सराजः ।

राजा—अथ किमुपरतो यौगन्धरायणः ।

कान्बुकीयः—न खलु, कौशाम्ब्यां किल ।

३० राजा—यद्येवं, न गृहीतो वत्सराजः ।

कान्बुकीयः—श्रद्धां महासेनः ।

राजा—

न श्रद्धाम्युदयनग्रहणं त्वयोक्तं

व्यावर्तनं करतलैरिव मन्दरस्य ।

यस्याह्वेषु रिपवः कथयन्ति शौर्यं

यौगन्धरायणमतानि च न स्वनन्ति ॥ ९ ॥

कान्बुकीयः—प्रसीदतु महासेनः । वृद्धोऽस्मि ब्राह्मणः खल्वहम् । न महासेनसमीपेऽनृतमभिहितपूर्वम् ।

३ राजा—आ अस्त्येतन् । अथ कः प्रियदूतः शालङ्कायनेन प्रेषितः ।

कान्बुकीयः—न पुरुषः । जघातिशययुक्तेन खररथेन वत्सराजमग्रतः कृत्वा स्वयमेवामात्यः प्राप्तः ।

६ राजा—एवं प्राप्तः । हन्त भोः ! अद्य विमुक्तसन्नाहा सुखं विश्रान्त्य-
त्वश्रीहिणी । अद्यप्रभृति प्रच्छन्नकृतदूतसम्प्रेषणा अशङ्किताः
स्थास्यन्ति राजानः । एष समासः—अद्यास्मि महासेनः ।

९ देवी—किं अमचेण आणीदो । [किममात्येनानीतः ।]

राजा—अथ किम् ।

देवी—एदणिमिच्छं कस्स वि ण दिस्सामो वासवदत्तं । [एतन्निमित्तं]

१२ कस्मा अपि न दिस्सामो वासवदत्ताम् ।]

राजा—युद्धायजितशत्रुः खल्वेव मम । वाढरायण ! शालङ्कायनः व
कान्तुसीयः—आहितो भद्रद्वारे ।

१५ राजा—गच्छ । भरतरोहकं ब्रूहि—कुमारत्रिधिविशिष्टेन सत्कारेण
वत्सराजमग्रतः कृत्वा प्रवेश्यताममात्य इति ।

कान्तुसीयः—यदाज्ञापयति महामेनः ।

१८ राजा—एहि तावन् ।

कान्तुसीयः—अयमस्मि ।

राजा—वत्सराजदर्शने कश्चिन्नोत्सारयितव्यः ।

शत्रुं पश्यन्तु मे पौराः श्रुतपूर्वं स्वरुमभिः ।

सिंहमन्तर्गतामपि यज्ञार्थमिव संयतम् ॥ १० ॥

कान्तुसीयः—यदाज्ञापयति महामेनः । (निष्क्रान्तः ।)

देवी—बहूनि अश्रुदआणि इमस्मि राअउळे अणुभूदाणि । ण खु

१ अहं ईदिसं पीदिजोगं महामेणस्स सुमरामि । [यहवोऽभ्युदया अस्मिन्
राजकुलेऽनुभूताः । न खल्वहमीदृशं प्रीतियोम्यं महामेनस्य स्मरामि ।]

राजा—अहमप्येतादृशं प्रीतिविशेषं न श्रुतपूर्वं स्मरामि, यथा गृहीतो

६ वत्सराज इति ।

देवी—वच्छराओ ण । [वत्सराजो ननु ।]

राजा—अथ किम् ।

९ देवी—यदृणि सम्बन्धणओअणागदाणि राअउळणि मुदाणि । एदिणा
ण पेसिदपुण्वो पुहमो । [यहूनि सम्बन्धप्रयोजनागतानि राजकुल्यानि
श्रुतानि । एतेन न प्रेक्षितपूर्वः पुरुषः ।]

१२ राजा—देवि ! महामेनश्चमपि न गणयति, किं सम्बन्धमभिलपति ।

देवी—ण गणेदि । किं वाळो अपण्हिदो वा । [न गणयति । किं बालः
अपण्हितो वा ।]

१५ राजा-गाल, न त्वपण्डित ।

देवी-किण्णुहु ण्ण उस्सेअअदि । [किण्णुसत्त्वेनमुत्सज्यति ।]

राजा-उत्सेक्यत्येन प्रजाशराजर्षिनामधेयो वेदाभ्रसमवायप्रविष्टं

१८ भारतो वश । दर्पयत्येन दायाद्यागतो गान्धर्वो वेद । विभ्रमयत्ये

वयस्सहजं रूपम् । विस्रम्भयत्येन कथमप्युत्पन्नोऽस्य पौरानुराग

देवी-अभिठसणीआ वरगुणा । कस्स वामटाण दोसो सवुत्तो

२१ [अभिलषणीया वरगुणा । कस्य वामतया दोषः सवृत्तः ।]

राजा-देवि । किमिदानीमस्थाने विस्मितासि । पश्य,

अग्निं कत्र इयोत्सृष्टो वहन् कात्स्न्येन मेदिनीम् ।

अस्य मे शासनं दीप्तं त्रिपयान्तेऽवसीदति ॥ ११ ॥

(प्रविश्य)

काष्मिकीय-जयतु महासेन । यथाज्ञाप्रयुक्तसत्कारं प्रविष्टं शालद्व

१ यन् । स तु विज्ञापयति-इदं भरतकुलोपभुक्तं यत्सराजकुले द्रष्टुं

घोषयतीति नाम वीणाारत्नम् । महासेन प्रतिग्राहयितव्य इति

(वीणां ददायति ।)

६ राजा-प्रतिगृहीतं जयमङ्गलम् । (वीणां गृहीत्वा) इयं सा घोषय

नाम । वैषा,

श्रुतिमुत्तमधुरा स्वभावरक्ता करजमुखोत्तिरिताप्रघृष्टतन्त्री ।

ऋषियचनगतं मन्त्रविद्यां गजहृदयानि बलाद् वशीकरोति ॥ १२ ॥

भो । समरायजितानां रत्नानामिष्टसम्भोगं प्रीतिमुत्पादयति ।

अर्थशास्त्रगुणग्राही ज्येष्ठो गोपान्कमुत्त ।

गान्धर्वद्वेषी व्यायामशाली चाप्यनुपालः ॥ १३ ॥

हनुमत्पुत्रिय मुन्यस्ता भवेत् । देवि । वामरज्ज्वा वीणामुपग्रन्थ

ननु ।

- ३ देवी-आमे ।
 राजा-तेन हि इयमस्यै प्रदीयताम् ।
 देवी-वीणाप्यदाणेन भूओ वि उम्भत्ता विअ चिट्ठि । [वीणा-
 ६ प्रदानेन भूयोऽप्युन्मत्तेव तिष्ठति ।]
 राजा-क्रीडतु क्रीडतु । नैतन् मुलमं श्वशुरकुले । वादरायण ! क मा ।
 कान्बुकीयः-अमात्येन सहोपविष्टा ।
 ९ राजा-अथ वत्सेष्वधिरुतः ।
 कान्बुकीयः-आहितयिनयत्वान् पादयोरङ्गे तस्य बहुप्रहारत्वाच्च
 स्वन्धयाह्वेन शयनीयेन मध्यमगृहे प्रवेष्टितः ।
 १२ राजा-हा धिग्, बहुप्रहारः । एष इदानीं निरुपस्कृतस्य तेजसो
 दोषः । नृक्षमः सत्यग्निन् काल उपेक्षितवान् । वादरायण ! गच्छ ।
 भरतरोहकं ब्रूहि-क्रियतामस्य ग्रणप्रतिकर्मेति ।
 १५ कान्बुकीयः-यदाज्ञापयति महासेनः ।
 राजा-अथवा गृहि तावन् ।
 कान्बुकीयः-अथमस्मि ।
 १८ राजा-अस्य सर्वदर्शनमविमुक्तमत्कारमवगन्तव्यम् । आकारसूचिता
 अस्य प्रीतयो विज्ञेयाः । अतिव्रान्तविग्रहाश्रिताः कथा न कथयित-
 व्याः । क्षुतादिप्रयोगेष्व्वाशिपोऽभिधेयाः । कालमवादिना स्तब्धेनान्य ।
 २१ कान्बुकीयः-यदाज्ञापयति महासेनः । (निष्क्रम्य प्रविश्य) जयतु
 महामेनः । पत्येव कृतग्रणप्रतिकर्मा वत्सराजः । अकालस्तावदिदानीं
 द्वितीयस्य प्रतिकर्मण इति । मध्याह्नमारोहति दिवाकरः ।
 २४ राजा-अथ कस्मिन् प्रदेशे वीरमानी ।
 कान्बुकीयः-मयूरयाष्टिमुखे ।
 राजा-हा धिग्, अनाश्रयणीयः सत्ययं देशः । आतपप्रातिवृन्त्याथं
 २७ मणिभूमिकायां प्रवेजयेत्याज्ञापय ।

काञ्चुकीयः—यदाज्ञापयति महासेनः । (निष्क्रम्य प्रविश्य) यदाज्ञप्तं
महासेनेन, तन् सर्वमनुष्ठितम् । अमात्यस्तु भरतरोहको महासेनं

३० द्रष्टुमिच्छति ।

राजा—उद्यत्ं न रोचते तस्मै वत्सराजसंक्रिया । अस्यैव नीतेः
परिश्रमः । अहमेवैनमनुनयामि ।

३३ देवी—किं सम्बन्धो निश्चितो । [किं सम्बन्धो निश्चितः ।]

राजा—न तावन्निश्चयो गम्यते ।

देवी—अलं दाणि तुवरिज । बाळा मे दारिजा । [अरुमिदानीं

३६ त्वरित्वा । बाळा मे दारिका ।]

राजा—यदभिरुचितं भवत्यै । प्रविशत्वभ्यन्तरम् ।

देवी—जे महासेणो आणवेदि । (निष्क्रान्ता उपरिवारा ।) [यन्महा-

३९ सेन आज्ञापयति ।]

राजा—(विचिन्त्य)

पूर्वं तावद् धैर्यमस्याचलेपादानीतेऽस्मिन् स्यात् तु मध्यस्थता मे ।
युद्धद्विष्टं संशयस्थं विपन्नं श्रुत्वा त्वेन संशयं चिन्तयामि ॥ १४ ॥

(निष्क्रान्ता ।)

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति द्विष्टकृपेणो विदूषकः ।)

३ विदूषकः—(निरूप्य) भो ! देवउळपीडिआण मम मोदअमळळअं
गिभिराविअ दग्गिणामामअणि गगिअ बन्धिअ पटिणेवुत्तो
दाणि मोदअमळळअं ॥ पेस्सामि । (विचिन्त्य) आ एकमोद-

६ अपरितोसिद्धो ण दाव ओटमो भं अणुमरदि । उयदाण पाआरस्स
अगद्दं युक्खुगणे । अस्सदभत्तदाण अळोहणीअं पहिआणं । आदु

- अपि नं खाजामि । भोदु ओगारस्सं दाव अहं । ही ही बुद्धो
 १ विअ सूअरवत्थी सुद्धवाटं एव्व उगिरामि । अहव लोहिद्वच्चा
 अणीण केरअं मम केरअं त्ति करिअ सिवेण पडिहत्थीअिटं मवे ।
 (निष्प्य) जदि वि एसो यम्हआरी बहुकेहि रुवेहि अविणअं
 २ करेदि । भोदु पेम्पिस्सं दाव अहं । भो ! एवं सु मम मोदअम-
 ञ्जअं सिवस्स पादमूले चिट्ठइ । जाय नं गह्णामि । देहि भट्टा !
 देहि मे मोदअमञ्जअं । भट्टा ! तुयं वि मम चोरो सि । अविहा
 ५ आळिहिदं सु मम मोदअमञ्जअं संदावतिमिरेण सुट्ठु न पेम्प्यामि ।
 भोदु पमज्जिस्सं दाव अहं । ही ही माहु ले चित्तअर ! भाय !
 माहु । जुत्तळंहदाण वण्णाणं जह जह पमज्जामि, तह तह उज्जळदरं
 ८ होइ । भोदु, उदण्ण पमज्जिस्सं । कहिणुहु उदअं । इदं सोहणं
 सुद्धतटाअं । अहं विअ मिथो वि दाव एवम्पि मोदअमञ्जआ
 णिरासो होदु । [भोः ! देवकुलपीडितायां मम मोदकमलकं निक्षिप्य
 ११ दक्षिणामापकान् गणयित्वा यद्धया प्रतिनितृप्त इदानीं मोदकमलकं न
 प्रेक्षे । आ एकमांदकपरिणोयितो न तावदवलम्बो मामनुसरति । उद्यतया
 प्राकारस्यागति- कुम्भुराणाम् । अक्षतमन्तयालोभनीय पथिकानाम् ।
 १४ अथया अध्येनं ग्याडामि । भवतु उद्वरिष्यामि तावदहम् । ही ही बृद्ध
 इव सूकरवस्तिः शुद्धयातमेवोद्विरामि । अथया लोहितकाल्यायन्या-
 मय्यग्नि मम यम्यन्धीति कृत्या शिवेन प्रतिहर्मीकृतं भवेत् । यद्यप्येव
 १७ ग्रहचारी यदुर्कं रूपरविनय करोति । भवतु प्रेक्षिष्ये तावदहम् । भोः !
 एव गतु मम मोदकमलक- शिवस्य पादमूले तिष्ठति । यावद् एनं
 गृह्णामि । देहि भर्तः ! देहि मे मोदकमलकम् । भर्त ! स्वमपि मम
 २० चोरोऽयि । अविधा आलियित गल्लु मम मोदकमलकं सन्तापनिमिरेण
 सुट्ठु न प्रेक्षे । भवतु प्रमार्जिष्यामि तावदहम् । ही ही साधु रे चित्रकर !
 आह ! स्ताहु ! सुकलेस्तथा यण्णां यथा यथा प्रमार्जित, तथा तथा-

३३ ज्वलतरं भवति । भवतु, उदकेन प्रमार्जिष्यामि । कुत्रनुखल्लदकम् ।
इदं शोभनं शुद्धतटाकम् । अहमिव शिवोऽपि तावद् एतस्मिन् मोद-
कमल्लके निराशो भवतु ।]

३६ (नेपथ्ये)
मोदआ ! मोदआ ! हहह । [मोदकाः ! मोदकाः ! हहह ।]
विदूषकः—अचिहा एसो उम्मत्तओ मम मोदअमल्लळअं गह्णिअ
३९ हसमाणो फेणायमाणमळिणवरिसारच्छोदअं विअ इदो एव्याहावइ ।
चिट्ठ चिट्ठ उम्मत्तअ । चिट्ठ । इमिणा दण्डअट्टेण सीसं दे भिन्दामि ।
[अघिघा एव उम्मत्तको मम मोदकमल्लकं गृहीत्वा हसमानः फेणायमानः
४२ मल्लिनवर्षारथ्योदकमिवेत एवाधावसि । तिष्ठ तिष्ठोम्मत्तक ! तिष्ठ । अनेन
दण्डकाष्टेन शीर्षं ते भिनत्ति ।]

(ततः प्रविशत्युम्मत्तकः ।)

४५ उम्मत्तक—मोदआ ! मोदआ ! हहह । [मोदकाः ! मोदकाः ! हहह ।]
विदूषक—भो उम्मत्तअ ! आणेहि मम मोदअमल्लळअं । [भो उम्म-
त्तक ! आनय मम मोदकमल्लकम् ।]

४८ उम्मत्तक—किं मोदआ । कहिं मोदआ । कइश मोदआ । किं इमे
मोदआ उज्झन्ति, आदु पिणज्झन्ति, उदाहो रज्जन्ति । [किं
मोदकाः । कुत्र मोदकाः । कस्य मोदकाः । किमिमे मोदका उज्झन्ते,

५१ अथवा पिनज्झन्ते उताहो रज्जन्ते ।]
विदूषक—ण रज्जन्ति ण रज्जन्ति ण उज्झन्ति अ । [न रज्जन्ते न
पिणज्झन्ते नो उज्झन्ते च ।]

५४ उम्मत्तक—एसा सु मम रसणा साइदुकामा लिङ्गाणि करोदि । [एसा
खलु मम रसना खादिनुसामा लिङ्गाणि करोति ।]

विदूषक—भो उम्मत्तअ ! आणेहि मम मोदअमल्लळअं । मा परकेरण

५७ सिणेहं करिअ आंरज्जेहि । [भो उम्मत्तक ! आनय मम मोदक-
मल्लकम् । मा परकीये खेहं कृत्वा अवयप्यस्व ।]

उन्मत्तक - के के मैं घञ्जन्ति । मोदना सु म रस्सन्ति ।

णेयच्छपिसेममणिट्ठा पीदि उपदेदु उपट्ठिआ ।

आअगिहे दिण्णमुच्छिआ कावसेण मुहत्तदुयत्ता ॥ ८ ॥

[के के मा यज्जन्ति । मोदना खलु मा रस्सन्ति ।

नेपथ्यविशेषमण्डिता प्रीतिमुपगतनुमुपरिधता ।

राजगृहे दत्तमृत्या कालवशेन मुहर्तुर्बला ॥]

विदूषक - भो उन्मत्तअ । आणेहि मम मोदअमत्तअ । इमिणा

पञ्चाण उपज्झाअठ्ठ गन्तव्वं । [भो उन्मत्तक ! आनय मम

३ मोदकमल्लरुम् । अनन प्रत्ययेनोपाध्यायकुर गन्तव्यम् ।]

उन्मत्तक - मम मि इमिणा पञ्चाण जोअणमद गन्तव्वं । [मयाप्य

मेन प्रत्ययेन योननस्त गन्तव्यम् ।]

६ विदूषक - किं एठावणे तुव । [किमैरावणसखम् ।]

उन्मत्तक - आम एठावणे अह । ण हु दाव देवताजो म आशण

आल्लुहदि । शुठ च मया पादपाशिणहि इन्दे वञ्ज त्ति । धाराणि

९ अठ्ठेहि विज्जुम्मईहि वशाहि ताठ्ठिअ वावभासेण परिब्भमन्तेण

भिन्दीअदि मेहउन्धण । [आम णेरावणोऽहम् । न खलु तावद्

देवराजो मामामनमारोहति । शुठ च मया पादपाशिरेरिन्द्रो बद्ध इति ।

१२ धारानिगले विज्जुम्मयीमि वशाभिस्ताडयिवा वातोद्भ्रमेण परिभ्रमता

भिद्यते मेघयन्धनम् ।]

विदूषक - भो उन्मत्तअ । ण तुव मम दइस्सिसि, विट्ठिस्स दाव

१५ अह । [भो उन्मत्तक ! नख मम दास्यसि, विलपिष्यामि तावदहम् ।]

उन्मत्तक - विट्ठव विट्ठव विक्कोम वा विट्ठव । [विलप विलप

विक्कोदा वा विलप ।]

१८ विदूषक - अज्जमण भो ! अज्जमण । [अग्रहण्य भो !

अग्रहण्यम् ।]

उन्मत्तक -अहं पि विठविस्स । इन्दे वज्जे भो ! इन्दे वज्जे भो ! ।

२१ [अहमपि विलपिष्यामि । इन्द्रो बद्धो भो ! इन्द्रो बद्धो भो ! ।]

विदूषक -अन्वम्मण्ण भो ! अन्वम्मण्ण । [अवल्लण्य भो ! अवल्लण्यम् ।]

२४ (नपथ्ये)

मा भाआहि मा भाआहि बम्हणाउत्त ! मा भाआहि । [मा बिभीहि मा बिभीहि ब्राह्मणोपासक ! मा बिभीहि ।]

२७ विदूषक - (सहर्षम्) आअटे चन्दे समाअदाणि सव्यणक्खत्ताणि । अघं बम्हणभाय । ईहामत्तण्ण समणण्ण अभअ दीअदि । [भागते चन्दे समागतानि सर्वेनक्षत्राणि । अघं ब्राह्मणभाय । ईहामात्रकेण

३० धम्मणकेनाभय दीयते ।]

(ततः प्रविशति धम्मणकः ।)

धम्मणक -मा भाआहि मा भाआहि बम्हणाउत्त ! मा भाआहि ।

३३ के के इह, किं कर्यं, विट्ठन्दि । [मा बिभीहि मा बिभीहि ब्राह्मणोपासक ! मा बिभीहि । के के इह, किं कार्यं, विलपन्ति ।]

विदूषक -अग्निहा पटिहारस्सअवत्तिं खु समणओ अणुहोदि । भो

३६ समणअ ! भअय । एसो उम्मत्तओ मम मोदअमत्तअं गग्गिअण देदि । [भविष्या प्रतिहारक्षकवृत्तिं तत्तु धम्मणकोऽनुभवति । भो धम्मणक ! भगवन् । एव उन्मत्तको मम मोदकमहकं गृहीत्वा न

३९ ददाति ।]

धम्मणक -मोदअ पेस्सामि दाव । [मोदकं प्रेक्षे तावत् ।]

उन्मत्तक -पेस्सदु पेस्सदु धम्मणअ ! भव । [प्रेक्षतां प्रेक्षतां धम्मणक !

४२ भवान् ।]

धम्मणक -यु थु । [यु थु ।]

विदूषक -हद्धि उम्मत्तअस्स हत्थे ईहामत्तण्ण समणण्ण थुयूदि ।

४५ अधण्णम्म मम मोदआ णिट्ठपुग्गया एव्य संवुत्ता । [हा धिग् उम्म

सकस्य हस्ते इहामात्रकेण श्रमणकेन युयूक्ता अधन्यस्य मम मोदका
दृष्टपूर्वा ण्य सवृत्ता ।]

४८ श्रमणक -मो उम्मत्तआउस । णीआदेहि णीआदेहि ण्ढाणि मोद
आणि कयूळिआफेणण्डराणि ण्हुपिटुसमिद्धसोमणाणि णिट्टाणिआ
सुरा रिअ महुराणि । मा ते राइवाणि रअं उप्पादन्ति । [मो

५१ उम्मत्तकोपासक । निर्यातय निर्यातय ण्ढानि मोदकानि कयूळिकपेन
पाण्डराणि ण्हुपिटुसमिद्धकोमलानि निष्ठानिना सुरा इव मधुराणि । मा
ते वादितानि क्षयमुपादयन्तु ।]

५४ विदूषक -अयिदा मोदआणि त्ति करिअ कण्टिळदडुआ मे पडि
च्छिदा । [अविधा मोदका इति कुर्या कण्ठिल्लडुका मे प्रतीष्टा ।]

श्रमणक -उम्मत्तआउस । णीआदेहि णीआदेहि । जदि ण णीआदेसि,

५७ तुरं सयेमि । [उम्मत्तकोपासक । निर्यातय निर्यातय । यदि न
निर्यातयसि, त्या ज्ञापामि ।]

उम्मत्तक -पशीण्डु पशीण्डु श्रमणअ । भअवं । मा खु मा गु म

६० शण्डि । गण्ण गहण । [प्रसीदतु प्रसीदतु श्रमणक । भगवान् ।
मागलु मागलु मा शसुम् । गृहाण गृहाण ।]

श्रमणक -उम्हणाउस । पेस्स पेस्स मम प्पभाव । [माक्षणीपासक ।

६३ प्रेक्षम्ब प्रेक्षम्ब मम प्रभावम् ।]

विदूषक -एसो उम्मत्तओ ण्ढेण ईहामत्तण्ण समणण्ण उज्झिद साज
पेस्सिअ मोदअमळ्ळअं भीदभीद अग्गड्ढुगुत्तिआण पसारिणाण

६६ ठायिअ चिट्ठ । मो उम्मत्तअ । आणेहि मम मोदअमळ्ळअ । [प
उम्मत्तक ण्तेनेहामात्रकेण श्रमणकेन उज्झित ज्ञाप प्रेक्ष्य मोदकमल्लक
भीतभीतमग्गानुत्त्या प्रसारिताया स्थापयित्वा तिष्ठति । मो उम्मत्तक ।

६९ जानय मम मोदकमल्लकम् ।]

ध्रमणक - एतु एतु भव । एदेहि मोदएहि मं सांतिथ वाअइस्ससि ।
[एतु एतु भवान् । एतैमोदकैमां स्वस्ति वाचयिष्यसि ।]

७२ विदूषक - ही ही ममकेरणहिं सोत्थि वाणमि । मणं वि कोहुम्विअस्स
हत्यादो पदिमाहगहीटाणि । ताणि भवदो वि उवाअणं भविस्सदि ।
सो वि समिद्धो होदु । एसो उम्मत्तओ अग्निगिह अहिमुहो

७५ गच्छइ । द्विटो मज्झहणो । पुज्यहणे वि ठाव अअ देसो सुज्झो
भविस्सदि । जाव अह वि इमाणि दन्तिखणामासआणि मग्गगेहै
णिक्खिअविअ गच्छामि । एकस्स शाडिआण कय्य अव्वरस्स सुज्जेण ।

७८ [हीही मदीयै स्वस्ति वाचयामि । मयापि कंदुग्घिकस्य हस्तात् प्रति
महगृहीतानि । तानि भवतोऽप्युपायन भविष्यति । सोऽपि समृद्ध
भवतु । एष उम्मत्तकोऽग्निगृहमभिमुखो गच्छति । स्थितो मध्याह्न

८१ पूर्वाह्नेऽपि तावदथ दत्त शून्यो भविष्यति । यावदहमशीमान् दक्षिणा
मापकान् मार्गगेह निक्षिप्य गच्छामि । एकस्य शाट्रिक्या कार्यमपरस्य
मूल्येन ।]

८४ (सव अग्निगृह प्रविशन्ति ।)

योगन्धरायण - वसन्तरु । शून्यमिदमग्निगृहम् ।

विदूषक - आम भो । सुखं गु इद । [आम भो । शून्यं गतिवदम् ।]

८७ योगन्धरायण - सेन हि परिष्वनेता भवन्ती ।

उभो - शठम् । (परिष्वजेते)

योगन्धरायण - भवतु भवतु । तुल्यपरिश्रमो भवन्ती । आस्ता

९० भवान् । भवानप्यास्ताम् ।

उभो - शठम् ।

(सव उपविष्टा)

• १ योगन्धरायण - वसन्तरु । अपि दृष्टस्त्वया म्यामी ।

विदूषक - आम भो । द्विटो तत्तभवं । [आम भो । दृष्टप्रभवान् ।]

यौगन्धरायणः—हन्तभोः, अतिक्रान्तयोगन्नेमा रात्रिः । दिवस
इदानीं प्रतिपाल्यते ।

अहः समुत्तीर्य निशा प्रतीक्ष्यते शुभे प्रभाते दिवसोऽनुचिन्त्यते ।
अनागतार्थान्यशुभानि पश्यतां गतं गतं कालमवेक्ष्य निर्धृतिः ॥ २ ॥

स्मष्वान्—सम्यग् भवानाह । तुल्येऽपि कालविशेषे निभैव धृष्टोपा
बन्धनेषु । कुतः,

व्यवहारेष्वसाध्यानां लोके वा प्रतिरज्यताम् ।

प्रभाते दृष्टोपाणां घैरिणां रज्जनीं भयम् ॥ ३ ॥

यौगन्धरायणः—यसन्तक ! म्यामिना सह कथितं ननु ।

चिद्रूपकः—आम भो ! चिरं एव च म्हि तत्तहोद ओवज्जो । अज्ज
३ चउहसीं ह्माअमाणो पडिवाळिटो अ । [आम भो ! चिरमेष
चास्मि तत्रभवतावबद्धः । अद्य चतुर्दशीं स्नायमानः प्रतिपालितश्च ।]

यौगन्धरायणः—स्नातः स्वामी ।

६ चिद्रूपकः—एहादो अत्तभवं । [स्नातोऽत्रभवान् ।]

यौगन्धरायणः—कृतं देवकार्यम् ।

चिद्रूपकः—आम भो ! पणाममत्तेण पूइदा देवदा । [आम भो !

९ प्रणाममात्रेण पूजिता देवताः ।]

यौगन्धरायणः—एतामपि बहुमतामयस्यां प्राप्रः स्वामी । कुतः,

स्नातस्य यस्य समुपस्थितदेवतस्य

पुण्याहधोपधिरमे पटहा नडन्ति ।

तस्यैव कालविभवान् तिथिपूजनेषु

देवप्रणामचलिता निगलाः स्वनन्ति ॥ ५ ॥

स्मष्वान्—भवत इदानीं प्रयत्न उचितं तिथिमन्त्रागमार्गैश्च
स्वामिनः ।

- ३ यौगन्धरायण—यसन्तक ! गच्छ भूयः स्वामिनं पश्य ।
 विज्ञाप्यतां च स्वामी—या सा प्रयाणं प्रतीह प्रस्तुता कथा, तस्या-
 श्वः प्रयोगकाल इति । कुतः, स्थानावगाहयवसशय्याभागेष्वाश्रयेषूप-
 ६ न्यस्तौपधिव्याजो नलागिरिर्मन्त्रौपधिनियमसम्भृतः पुराणकर्म-
 व्यामोहितः । अनुकूलमारुतमोक्तव्यः सज्जितो धूपः । रोपप्रति-
 कूलोऽस्य सज्जितः प्रतिगजमदः । शालासन्निवृष्टमल्पसाधनं
 ९ गृहमादीपयितुमग्नित्रासित्वाद् वारणानाम् । गजपतिचित्तोद्धमणार्थं
 देवकुलेषु स्थापिताः शङ्खदुन्दुमयः । तेन नादेन सर्वसाधनपरिगत-
 शरीरेणायश्यं श्वः प्रद्योतेन स्वामी शरणमुपगन्तव्यः । ततः स्वामिना
 १२ शत्रोरनुमतेनैव बन्धनाभिष्रम्य सहव्यापन्नां घोषघर्ता हस्तगतां
 कृत्वा नलागिरिः स्थाधीनः कर्तव्यः । ततो व्यवस्थितासनस्तदानीं
 स्वामी नलागिरी,

सेनाभिर्मनसानुमदजघनं कृत्वा जवे वारणं

सिंहानामसमाप्त एव विरुते त्यक्त्वा सविन्ध्यं वनम् ।

एकाहे व्यसने वने स्यनगरे गत्वा त्रिवर्णां दशान्

येनैव द्विरदच्छलेन नियतस्तेनैव निर्वाह्यते ॥ ५ ॥

इति ।

रुमण्वान्—यसन्तक ! किमिदानीं चिन्त्यते ।

- ३ विदूषकः—एवं चिन्तेमि महन्तो न भवदो पयसो विप्रजिसिदि-
 ति । [एवं चिन्तयामि महान् खलु भवतः प्रयत्नो विपत्स्यत इति ।]
 उभौ—न खलु वयं विज्ञातारः ।
 ६ विदूषकः—अहं पुष्टमं पद्या भवन्तो । [अहं प्रथमं पद्याद् भवन्ती ।]
 यौगन्धरायणः—अथ किं कृता कार्यविपत्तिः ।

विदूषकः—वच्छराअरस अण्णकय्यदाए । [वरसराजस्यान्यकार्यतया ।]

९ योगन्धरायण - कथमिह ।

विदूषक - मुगद् भवन्तो । [शृणुता भवन्तो]

उभो-अप्रहितौ म्य ।

१२ विदूषक - जा सा काऽदृमी अद्रिकन्दा तहिं तत्तद्दोरी वासवदत्ता
णाम राजदरिआ घर्त्तादुदीआ ऋणआदसण गिहोस ति करिअ
अवणीदरञ्चआण सिपिआण ओघट्टिदपणाऽपिस्सुदसञ्जिअसिम

१५ राजमर्गं परिहरिअ ज त वन्धणदुआरस्स अगगदो भअवदीए
जक्खिणीए द्वाण, तस्मिं देवकाय कत्तु गआ आसी । [या कालाएमी
अनिजान्ता, तस्या तत्रभवता वासवदत्ता नाम राजदरिका धात्रीदि-

१८ तीया वन्धनादशन निर्दाशमिति वृत्तापनीतकञ्चुकाया शिबिकायामथ
घट्टिनप्रगालीप्रसृतसन्निधिपम राजमार्गं परिहृत्य यत्नं वन्धनद्वार
स्याप्रता भगवत्या यक्षिण्या स्थान, तस्मिन् देवकायं कर्तुं गतासात्]

२१ योगन्धरायण - ततस्तत ।

विदूषक - तदो तत्तभव त दिअसं अमन्तरवन्धणपरिरक्षक
सिचअ णाम राजदरिअ अणुमाणिअ वन्धणद्वारे गिक्खन्तो ।

२४ [ततश्चक्रमवान् त दिव्यममयन्तरवन्धनपरिरक्षक शिवक नाम राजद्रो
मननुमा य वन्धनद्वारे निष्क्रान्तः ।]

उभो-ततस्तत ।

२७ विदूषक - तदो पुंसस्सवन्धपरिवट्टणद्विआण सिपिआण पराम दिट्ठा
सा राजदरिआ । [तत पुंसस्सचरिर्वनसेवनाया शिबिकाया
प्रकारं दृष्ट्वा सा राजदरिका ।]

३० योगन्धरायण - ततस्तत ।

विदूषक - किं तदो तदो ति । वन्धण दारिणि पमदवण सम्भाजिअ
पडन्तो राजाऽऽरि कत्तु । [किं ततस्तत इति । वचनमिदानीं प्रमद्वन

३३ समाप्य प्रवृत्ता रागलीला कर्तुम् ।]

यौगन्धरायण - न खलु ता प्रति समुत्पन्नाभिलाष स्वामी !

विदूषक - भो ! सङ्घआरिणो अणत्थंति ईदिस णव्व । [भा
मङ्घचाणिणोऽनयां इतीदसमेव]

यौगन्धरायण - सखे ! ह्मण्वन् ! स्थिरीक्रियतामात्मा । अनेनै
वेपेण जरा गन्तव्या ।

३९ विदूषक - भो ! अहं च एदेण उत्तो—भणेहि जोअन्धराअणस्स
जहसमत्थिदा समत्थया ण रोअदे मे । समाणे गमणे पज्जोइस्स
अयमाणविसेसो चिन्तीअदि । मा कामण्णधागंति म अवमणोहि

४२ अवमाणस्स अवजिदि अण्णेसामि ति । [भो ! अहं चित्तेनोत्त -
भणं यौगन्धरायणाय यथापमर्षिता समर्थना न रोचते म । समा
गमनं प्रयोज्यस्यावमानविशेषश्चिन्त्यते । मा कामप्रधान इति मामवम

४५ न्यस्व भयमानस्यापचितिमन्विष्यामिति ।]

यौगन्धरायण - अहो शत्रुजनापहास्यमभिधानम् । अहो निरपत्रवत्
खलु बुद्धे । अहो मुहूर्जनसन्तापकारणम् । अदेशकाले हस्ति

४८ कामयते स्वामा । कुत ,

शक्ता दर्पयितुं स्वहस्तरचिता भूमिं कटप्रच्छदा

पर्याप्तो निगलम्वनधरणयो कन्दर्पमालम्बितुम् ।

क श्रुत्वा न भवेद्धि मन्मथपटु प्रयत्नतो बन्धने

रक्षार्थं परिगण्यमानपुरुषे राजेति शङ्कापनम् ॥ ६ ॥

विदूषक - भो ! असिद्धो सिणेहा । गिज्जिट्ट पुरस्सआरे । साहु उडिअ
णं गच्छामो । [भो ! दर्शितं घेहं । निविष्टं पुरुषकारं । माधुजि

३ त्वेन गच्छाम ॥]

यौगन्धरायण - यस्य सन्तप्तो भयान् ननु । यमन्तरु । मा मैत्रम् ।

पश्चित्यनाम सन्तप्तं दुःखेन मदनैव च ।

मुहूर्जनमुवाश्रित्य यं कालं नावगृह्यते ॥ ७ ॥

विदूषक—गात्र गात्र जरं गमिस्सामो । [एवमेव जरा गमिष्याम ।]

यौगन्धरायण—तत्तु श्लेषम् ।

३ विदूषक—मिच्छायणीओ भये, जदि छोओ जागादि । [श्रावणीय मवेद्, यदि शोको जानाति ।]

यौगन्धरायण—न न मयं होसेत्त, स्त्रामिप्रियात्रोऽयमारम्भ ।

६ विदूषक—सो मि दाव ग जाणादि । [सोऽपि तावच्च जानाति ।]

यौगन्धरायण—काले हाम्यति ।

विदूषक—कदमो दागि सो काठो । [कतम इदानीं म कम् ।]

९ यौगन्धरायण—यदेयमारम्भमिद्धि ।

विदूषक—तदो तादिमो मय पन्थगादो राआण अन्तेउरादो राअ दारिअ उभे गिय्यादेदु । [ततस्तादसो मयान् पन्थगादपानमन्त -

१० पुरात्रानदारिकामुमे निर्यातयतु ।]

स्मण्वान्—इह भवता द्रष्टव्यम् ।

यौगन्धरायण—उभयमिति । राटम् । इय द्वितीया प्रतिज्ञा—

मुभद्रामित्र गाण्डीरी ताग पद्मनामित्र ।

यदि ता न हरेद् राजा नाम्मि यौगन्धरायण ॥ ८ ॥

अपि च,

यदि तां चैत्र त चैत्र ता चैत्रायतलोचनाम् ।

नाश्रामि नृप चैत्र नाम्मि यौगन्धरायण ॥ ९ ॥

(कर्णं दत्त्वा) अये शब्द इय । श्रावता शब्द ।

विदूषक—भो ! तह । (निःश्वस्य प्रविश्य) भो ! पडित्तदिग्गम

३ पिम्मम्भेण अपिरत्त मच्चरन्तो जणो वीमड । किं दागि करम्ह ।
[मोस्तथा । भा ! परिवृत्तदिग्गमविम्भेगाविरत्त मच्चरन् जनो दृश्यते ।
किमिदानीं कुर्म ।]

६ स्मण्वान्—तेन हि चतुर्द्वारमग्निगृहं, भियन् न सह्यात ।

यौगन्धरायण - न न । अभिज्ञो न सहघात । भिद्यतामरिसहघात ।
स्वकार्यमनुष्ठीयताम् ।

९ उभौ-तह । [तथा] (निद्रान्ता ।)

उन्मत्तक - ही ही चन्द्र गिळदि लाहू । मुञ्च मुञ्च चन्द्र । यदि ण
मुञ्चेशि, मुह दे पाडिअ मुञ्चाअइस्स । एसे एसे दुट्ठअइसे परिभट्ठे

१२ आअच्छदि । एसे एसे चउप्पइवीहिआअ । जाव ण आलुहिअ
वळि भक्खिस्स । एसे एसे दाठअभट्ठा । म ताळेह । माखु माखु
म ताळेह । किं भणासि-अम्हाण किं पि णचेहि त्ति । दम्भइ

१५ दम्भइ दाठअभट्ठा । एसे दाठअभट्ठा । पुणो वि मं ताळेह इट्ठि
आहि । माखु माखु ताळेह । तेण हि अह पि तुम्हे ताळेमि ।

[ही ही चन्द्र गिरति राहु । मुञ्च मुञ्च चन्द्रम् । यदि न मुञ्चसि, मुह
१८ ते पाण्डियखा मांघयिष्यामि । एप एप दुष्टाथ परिभ्रष्ट भागच्छति ।

एप एप चतुष्पयवीथिकायाम् । यावदनमारुह बलि भक्षयिष्यामि ।
पते एते दारकभर्तार । मा ताडयथ । माखलु माखलु मा ताडयत ।

२१ किं भणथ-भस्माक किमपि नृत्येति । पश्यत पश्यत दारकभर्तार ।
पते दारकभर्तार । पुनरपि मा ताडयथ यष्टिभिः । माखलु माखलु
ताडयत । तेन इहमपि युष्मान् ताडयामि ।]

(निद्रान्त ।)

तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति भट ।)

१ भट - को काजो अह भट्टिदारिआण वासवदत्ताण उट्ठा कीट्ठिदु
कामाण भइवदीपरिचारअ गत्तसेवअ ण पेस्सामि । भाय पुष्पदन्तअ

६ ष्ठिगिणीण गेहं पप्पिसिअ मुरं पिथदि त्ति । गच्छदु मायो । (परिपश्य)

इदं कण्ठिलमुण्डिगिणीए गेहं । जाव णं सदावेमि । मो गत्तसेवअ !

गत्तसेवअ ! । [कः कालोहं मर्तुदारिकाया धामवदत्ताया उदके

९ श्रीदातुकामाया भद्रवतीपरिचारकं गात्रमेवकं न प्रेक्षे । भात्र पुण्डनकर !

गात्रसेवकं न प्रेक्षसे । किं भणमि—एष गात्रसेवकः कण्ठिलशौण्डिक्या गेहं

प्रविश्य मुरां पियर्तति । गच्छतु भावः । इदं कण्ठिलशौण्डिक्या गेहम् ।

१२ यावदेवं शरदापयामि । मो गात्रसेवक ! गात्रसेवक ! ।]

(नेपथ्यं)

को दाणिं एसो एत्थ राजमग्गे गत्तसेवअ ! गत्तसेवअ ! त्ति मं

१५ सदावेदि । [क इदानीमेषोऽथ राजमागं गात्रसेवक ! गात्रसेवकेति

मां शब्दापयति ।]

मदः—एग्गे गत्तमेवओ सुरं पिण्णिय पिण्णिय हसिय हसिय

१८ मदिय मदिय जप्पापुणं यिय रत्तळोअणो इदो एत्थ आअच्छदि ।

एत्तस्स पुरतो ण चिट्ठिस्सं । (निवृत्य स्थितः ।) [एष गात्रसेवकः

मुरां पीत्वा पीत्वा हमित्वा हमित्वा मदित्वा मदित्वा जप्पापुणमिय

२१ रत्तलोचन इत एवागच्छति । एतस्य पुरतो न स्थास्यामि ।]

(ततः प्रविशति यथानिर्दिष्टो गात्रसेवकः ।)

गात्रसेवकः—को दाणिं एसो एत्थ राजमग्गे गत्तमेवअ ! गत्तसेवअ !

२४ त्ति मं सदावेदि । पाणागारादो गिक्कन्तो त्तिट्ठिं म्हि मम सुसुरेण

सुरुट्ठेण । अमुदअमच्छण्णं पिदमरियळ्ळोणरुशिदे मंगारण्णे मुहे

पम्मित्ते अ । शुभा रत्तइ पीत्ता अइ । अत्ता णं टण्हुज्जुआ होइ ।

धण्णा मुराहि मत्ता धण्णा मुराहि अणुत्तिता ।

धण्णा मुराहि ह्णादा धण्णा मुराहि मंत्रविदा ॥ १ ॥

अधण्णा अत्तणो पुत्तदाराणं कट्ठं पिट्ठं मुणन्ता जे मूढा णरा मुत्त-

मिद्धा मुरात्तदाअं ण जोजअंति । ता जाणे अमळोए वा णरअं

१ अत्थि ण तिथ अ ।

- [क इदानीमेपोऽत्र राजमागे गात्रसेवक ! गात्रसेक ! इति मा शब्दापयति । पानागाराभिष्क्रान्तो दष्टोऽस्मि मम श्वशुरेण सुरष्टेन । भस्म
 ६ मल्लकेन घृतमरिचकलवणरूपितो मासस्वण्डो मुखे प्राक्षितश्च । स्नुषा रज्जिं पीता यदि । श्वश्रूर्ननु दण्डोद्यता भवति ।

धन्या सुराभिर्मत्ता धन्या सुराभिरनुलिप्ता ।

धन्या सुराभि आता धन्या सुराभि सज्ञापिता ॥ १ ॥

- अधन्या आरमन पुत्रदाराणा कष्ट पिष्ट शृण्वन्तो य मूढा नरा
 सुसमृद्धा सुरातटाक न योजयन्ति । ततो जाने यमलोके वा नरकाऽ
 ६ स्ति नास्ति च ।]

- भट - (उपस्य) भो गत्तसेवक ! को काळो तुम अण्णेसामि ।
 भट्टिदारिआण वासवदत्ताण उदण कीळिटुकामाण भद्रवदी ण
 ६ दिस्सदि । तुम दाय मत्तो एत्थ आहिण्डसि ।

[भो गात्रसेवक ! क कालस्वामविप्यामि । भर्तृदारिकाया वासववद्याणा उदके काळिटुकामाया भद्रवती न दृश्यते । त्व तावन्मत्तोऽत्राहिण्डसे ।]

- ९ गात्रसेवक - जुञ्जइ । सा अ ण मत्ता, सो पुरसो वि मत्तो
 अह वि मत्तो तुम वि मत्तो, सव्व मत्तसम होइ ।
 [पुण्यते । सा च ननु मत्ता, स पुरुषोऽपि मत्तोऽहमपि मत्त , त्वमपि
 १२ मत्त , सर्व मत्तसम भवति ।]

भट - सव्व दाय चिट्ठु । राजउत्ते भद्रपीठिअ णणिक्कमिअ कुशे
 अअ आहिण्डदि त्ति ।

- १५ [सर्वं तावत् तिष्ठतु । राजकुले भद्रपीठिका ननिष्क्राम्य कुतोऽयमा
 हिण्डत इति ।]

- गात्रसेवक - इदो आहिण्डामि, एत्थ पियामि, एदेण पियामि, मा
 १८ सारम्भेण । किं करीयदु । ।

१ भद्रपीठिआ ण निइमदि । कुशे अअ अपवादात्

[इत आहिण्डे, अग्र विवामि, एतेन विवामि, मा संरम्भेण । किं क्रियताम् ।]

२१ भट-हिज्जउ असम्बन्धप्पळावो । मिग्घं भट्ठवट्ठिं पवेसेहि ।

[भवत्वमसम्बन्धप्रलापः । शीघ्रं भट्टवतीं प्रवेशय ।]

गात्रसेवक-पविसदु पविसदु भट्ठवटी । अंघो मण भट्ठवटीण

२४ अद्दुसं आटत्तं । [प्रविशतु प्रविशतु भट्टवती । अहो मया भट्टवत्या अद्दुसमाहितम् ।]

भट-सभावविणीदाण भट्ठवटीण अद्दुसेण किं कय्य । गच्छ,

२७ मिग्घं भट्ठवट्ठिं पवेसेहि [स्वभावविनीताया भट्टवत्या अद्दुक्खेण किं कार्यम् । गच्छ, शीघ्रं भट्टवतीं प्रवेशय ।]

गात्रसेवक-पविसदु पविसदु भट्ठवटी । अंघो मण भट्ठवटीण

३० सुरप्पमाळा आटत्ता । [प्रविशतु प्रविशतु भट्टवती । अहो मया भट्टवत्याः धुरप्रमालाहिता ।]

भट-पुण्णवन्विआण भट्ठवटीय सुरप्पमाळाण किं कय्यं । मिग्घ

३३ भट्ठवट्ठिं पवेसेहि । [पुण्यवन्विताया भट्टवत्या धुरप्रमालया किं कार्यम् । शीघ्रं भट्टवतीं प्रवेशय ।]

गात्रसेवक-पविसदु पविसदु भट्ठवटी । अघो मण भट्ठवटीण

३६ घण्टा आटत्ता । [प्रविशतु प्रविशतु भट्टवती । अहो मया भट्टवत्या घण्टाहिता ।]

भट-उट्ठा वीळ्ळिदुक्कामाण भट्ठवटीण घण्टाण किं कय्य । मिग्घ

३९ भट्ठवट्ठिं पवेसेहि । [उट्ठे वीळ्ळिदुक्कामाया भट्टवत्या घण्टया किं कार्यम् । शीघ्रं भट्टवतीं प्रवेशय ।]

गात्रसेवक-पविसदु पविसदु भट्ठवटी । अंघो मण भट्ठवटीण

४२ कमिअं आटत्तं । [प्रविशतु प्रविशतु भट्टवती । अहो मया भट्टवत्याः कशिका आहिता ।]

भट -कसिएण किं कय्य । सिग्घ भद्दवदिं पवेसेहि । [कसिकया ,

४५ किं कार्यम् । शीघ्र भद्रवतीं प्रवेशय ।]

गात्रसेवक -पविसदु पविसदु भद्दवदी । अघो । [प्रविशतु प्रविशतु
भद्रवती । अहो ।]

४८ भट -किं अघो । [किम् अहो ।]

प्राप्तसेवक -अघो मण । [अहो मया ।]

भट -किं तुए । [किं त्वया ।]

५॥ गात्रसेवक -अघो भद् । [अहो भद्र ।]

भट -किं भद्दति । [किं भद्देति ।]

गात्रसेवक -अघो भद्दवदी । [अहो भद्रवती ।]

५४ भट -किं भद्दवदी । [किं भद्रवती ।]

गात्रसेवक -भद्दवदी पि आठत्ता । [भद्रवत्यप्याहिता ।]

भट -ण तुय एत्थ अवरज्झो । कण्डिळसुण्डिकिणी खु अवरज्झा, जा

५७ राजवाहण गह्णिअ सुर देदि । [न स्वमत्रापराद्ध । कण्डिलशोण्डकं
खल्वपराद्धा, या राजवाहनं गृहीत्वा सुरा वदाति ।]

गात्रसेवक -अघो मण वत्त-मा मूळविद्धिं विणासेहि सि ।

६॥ [अहो मयोक्तम्-मा मूलवृद्धिं विनाशयेति ।]

भट -ह सहो विअ । [॥ शब्द इव ।]

गात्रसेवक -अघो जानामि जानामि, कण्डिळसुण्डिकिणीए गेहं

६३ मिन्दिअ भद्दवदी पळाअदि । [अहो जानामि जानामि, कण्डिल
शोण्डिक्या गेह मित्वा भद्रवती पलायते ।]

भट -किं भणासि-(आकाशे) एसो भट्टा वच्छराओ वासवदत्त

६६ गह्णिअ णिगदो सि । [किं भणसि-एष भर्ता वत्सराजो वासव
दत्ता गृहीत्वा निर्गत इति ।]

गात्रसेवक -(सहर्षम्) अविब्रमस्तु स्वामिन ।

६९ भट -पिप पिप । अज्ज पि तुम मत्तो आहिण्हेहि । [पिप पिब ।
अद्यापि एव मत्त आहिण्डस्व ।]

गात्रमेवम् -आ को मत्त , कस्य वा मट , वय सत्वार्ययौगन्ध
७२ रायणेन स्त्रेषु स्त्रेषु स्थानेषु स्थापिताश्चारपुरुषा । यात्रदहमपि
सुहृज्जनस्य सज्ञा करोमि । एते ते सुहृदो निरोऽमुक्ता इव कृष्ण-
सर्पा इतस्ततो निर्वायन्ति । मो भो सुहृद । शृण्वन्तु शृण्वन्तु

७५ भवन्त -

नयं शराय सलिलैः सुपूर्णं मुसस्त्रुत दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकस गच्छेद् यो भर्तृपिण्डस्य कृते न युध्येन् ॥२॥
फनुतस्वार्ययौगन्धरायण । (विशोक्य) अये अयमप्रभवान् आर्य
यौगन्धरायण । य एव ,

निशितविमलरत्नं सहतोन्मत्तवेप
वनकरचितचर्मत्र्यप्रवामाग्रहस्त ।
विरचितमृचीर पाण्डुरान्नद्वपट्ट
सतडिडिव पयोऽ किञ्चिदुद्गीर्णचन्द्र ॥ ३ ॥

अहो महन् प्रवृत्तं युद्धम् ।

इत्या गजान् भगाजिन सहयाश्च यौवा
नश्राहिर्णामतिविगाह्य बलान्मुहूर्तम् ।
नागेन्द्रदन्तमुसलाहतमग्ननाहु-
र्भ्रष्टायुधोऽपि ननिवृत्तपदोऽभियात ॥ ४ ॥

हा धिग् , ग्रहणमुपगत सत्वार्ययौगन्धरायण । यात्रदहमप्यार्य
यौगन्धरायणस्य प्रत्यन्तरीभत्रिप्यामि । (निःशान्त ।)

- ३ भद्र - किंणुसु एदं । पाआरतोरणवज्ज सव्व कोसम्भी खु इदं ।
होदु, इम वुत्तन्त अमचस्स निवेदेमि । [किन्नुखल्वेतत् । प्राक्का
स्तोरणवर्जं सर्वं कोशाम्बी खल्विदम् । भवत्विम वृत्तान्तममात्याय
६ निवेदयामि ।]

(निम्नान्त ।)

प्रवेशकः ।

- १ (ततः प्रविशत साधारणा ।)

उभौ—उत्सरह उत्सरह अय्या । उत्सरह । [उत्सरतोत्सरतायां ।
उत्सरत ।]

- १२ प्रथम—अघो कण्ठस्स दीअमाणस्स ण उच्च विरमदि । [अहो
कण्ठस्य दीर्यमाणस्य नोच्च विरमति ।]

द्वितीय—अघो भट्टिदारिकाए वासवदत्ताए अयगअगविभमदाए

- १५ विरवन्तस्स मे वअण कोवि ण सुणादि । अघो किं भणह—किणिग
मित्त उत्सारणा वत्तदि त्ति । गहीदो अय्यजोअन्वराअणो । किं
भणह—कह गहीद त्ति । सुणन्तु अय्या । अय्यजोअन्धराअणेण

- १८ असिदुदीण्ण अम्भोहिणीए अम्भवेगो मुहुसअ वारिदो । विजय
सुन्दरस्स हत्थिणो दन्तन्तचोदिदो असी विवण्णो । असिदोसेण
गहीदो, ण पुरुसदोसेण । [अहो भट्टिदारिकाया वासवदत्ताया अप

- २१ नयनविभ्रमतया विरततो म वचने कश्चिन्न धृणोति । अहो किं भणथ—
किन्निमित्तमुत्सारणा वर्तत इति । गृहीत आर्ययौगन्धरायण । किं भणथ—
कथ गृहीत इति । श्रृण्वन्त्वार्था । आर्ययौगन्धरायणेनासिद्वितीयेनाक्षौ

- २४ हिण्या अप्रवेगो मुहूर्तं धारित । विजयसुन्दरस्य हस्तिनो दन्तान्तचो
दितोऽसिर्विपन्न । असिदोषेण गृहीतो, न पुरुषदोषेण ।]

प्रथम—अघो अपमत्ता होह तुम्हे । पाआरतोरणवज्ज सव्व

- २७ कोसम्भी खु इअ । [अहो अपमत्ता भवत यूयम् । प्राक्कारतोरणवर्जं
सर्वं कोशाम्बी खल्वियम् ।]

उभौ-ओदरदु ओदरदु अय्यो ओदरदु ।

[अवतरत्त्ववतस्त्वायौऽवतरतु ।]

(ततः प्रविशति यौगन्धरायणः चन्द्रगद्गः फलत्रयनेनानीयमानः ।)

यौगन्धरायणः-अयमहमवतरामि ।

रिपुगतमपनीय यत्नराजं ग्रहणमुपेत्य रणे स्वशस्त्रदोषान् ।

अयमहमपनीतभर्तृदुःखो जितमिति राजकुले सुखं विश्रामि ॥ ५ ॥

भोः । सुखं खलु निकलघ्राणां कान्तारप्रवेशः, रमणीयतरः खलु
प्राप्तमनोरथानां विनिपातः, अपश्चात्तापकरः खलु मञ्चितधर्माणां

मृत्युः । मया हि,

घैरं भयं परिभयं च समं विहाय

कृत्या नयैश्च विनयैश्च शरैश्च कर्म ।

शत्रोः श्रियं च मुह्यदामयशश्च हित्वा

प्राप्तो जयश्च नृपतिश्च महांश्च शत्रुः ॥ ६ ॥

उभौ-उत्सरह उत्सरह अय्या ! उत्सरह । [उत्सरतोत्सरतार्याः !

उत्सरत ।]

यौगन्धरायणः-मदर्शनाभिलाषी जनो न कश्चिदुत्सारयितव्यः ।

पश्यन्तु मां नरपतेः पुत्रपाः ससत्त्वा

राजानुरागनियमेन विपद्यमानम् ।

ये प्रार्थयन्ति च मनोभिरमात्यशब्दैः

तेषां स्थिरीभवतु नश्यतु चाभिलाषः ॥ ७ ॥

उभौ-उत्सरह उत्सरह । किं तुम्हेहि न दिदृषुस्त्वो अय्यजो-

अन्धराजो ! [उत्सरतोत्सरत । किं युष्माभिर्न दृष्टपूर्वं आर्ययौग-

न्धरायणः ।]

यौगन्धरायणः- दृष्टः पूर्वं, न त्वेवम् । मम हि,

४२७२

उन्मत्तच्छन्नवेषस्य रथ्यासु परिधावत ।

अवगीतमिदं रूपं कर्म सम्प्रति दृश्यते ॥ ८ ॥

(प्रविश्य)

भट - अय्य ! पिअ दै गिवेदेमि । गहीदो किळ वच्छराओ ।

३ [आर्य ! प्रिय ते निवेदयामि । गृहीतं किञ्च वत्सराज !]

योगन्धरायण - नैतदस्ति ।

चिरस्मरिणारे निरोधमुक्तं स किञ्च यतान्युपरभ्य भद्रवत्या ।

ग्रहणमुपगमिष्यति प्रयातो निमिषितमागतेषु योजनेषु ॥ ९ ॥

भट ! कथं गृहीत इति श्रुतम् ।

भट - अणुसारिण णठागिरिणा गहीदो किळ । [अनुसार्यं नष्टा

३ गिरिणा गृहीतं किञ्च ।]

यौगन्धरायण - अस्ति घाहनसामर्थ्यम् । असमायुक्तस्तु स ।

गजस्याधोरणायुक्तो जवो भवति शिक्षया ।

विमुक्तं वत्सराजेन क एन बाह्विष्यति ॥ १० ॥

भट - अय्य ! अमच्चो आह-आउहागारे चिट्टुदु किळ अय्यो ।

पुरसमुत्तो अअ देसो त्ति । [आर्य ! अमाय आह-आयुधागारे

३ तिष्ठतु किलार्यं । पुरसमुत्तोयं देस इति ।]

योगन्धरायण - अहो हास्यमभिधानम् ।

अग्निं यद्ध्वा वत्सराजाभिधानं यस्मिन् काले सर्वतो रक्षितव्यम् ।

तस्मिन् काले सुप्रमासीदमात्यैर्नीते रत्ने भाजने को निरोधः ॥ ११ ॥

(परिक्रम्य)

भट - इदं आउहागारं । पविसदु अय्यो । [इदमायुधागारम् ।

३ प्रविशत्वार्यं ।]

(प्रविश्य) भट - अमच्चो आह-अवणीअदु वन्धणं त्ति ।

[अमात्य आह-अपनीयता वन्धनमिति ।]

योगन्धरायण - अक्षीर्णं मा कुरु । व्यक्त भरतरोहसो मा द्रुमि
च्छति । अहमपि तावद् भरतरोहक द्रुमिच्छामि ।

मद्वान्धै परिलिखमानहृदय रोपान् प्रमत्ताश्रयै
प्रारधेषु नयच्छलेषु तुलित तुल्याधिमारोक्षितम् ।
सूक्तं शास्त्रविनिश्चितैर्विरहित बुद्ध्याग्निक वञ्चित
द्रुष्टु मह्यमपक्रियाविनिहत श्रीलादिनाधोमुखम् ॥ १० ॥
(ततः प्रविशति भरतरोहः ।)

भरतरोहक - कासौ कासौ योगन्धरायण ।

अवसितनिजकार्यं वञ्चनैर्दुर्निरीक्ष
कथमिव परिभाषे भतुरर्थे निपन्नम् ॥
विरमयन्ततकार्यं चापि निर्युक्तमन्त्र
भुजगमिव सरोप धर्षित चोन्मिष्टं च ॥ ११ ॥

भट - अव्यजोअन्वराअणो अन्य पहिनाअअन्तो आउडागारे
चिट्ठइ । [आर्ययोगन्धरायण आर्यं प्रतिपालयन् आयुधागारे तिष्ठति ।]

३ भरतरोहक - भवतु भवतु ।

मन्त्रित्वे वञ्चितो ह्येष सव्याज नीलहस्तिना ।
प्रत्यानेष्टु स तद्वैर मामिदानीं प्रतीकृते ॥ १४ ॥

भट - अद्य । एसो अमसो । [आर्यः । ण्वोऽमात्यः ।]

भरतरोहक - (उपगम्य) भो योगन्धरायण । ।

३ योगन्धरायण - भो । ।

भट - अहो सरस्स गम्भीरटा । अव्यस्स एकअरेण पूरिणे अय
देसो । [अहो स्वरस्य गम्भीरता । आर्यस्यैकाक्षरेण पूरितोऽयं देशः ।]

६ भरतरोहकः—(उपविश्य) भो. । यौगन्धरायण इत्यशरीराण्यक्षराणि श्रूयन्ते । दिष्ट्या भवान् दृश्यते ।

यौगन्धरायणः—दिष्ट्या भवान् दृश्यत इति । पश्यतु भवान् माम्,

एवं रुधिरदिग्धाङ्गं वैरं नियममास्थितम् ।

गुरोरवजितं हत्वा शान्तं द्रौणिमिव स्थितम् ॥ १५ ॥

भरतरोहकः—अहो छलेनागतगजारम्भस्यात्मसम्भावना ।

यौगन्धरायणः—किं छलेनिति । तन् पुनरिदानीं युक्तम् ।

या सा महिस्सालवृक्षरचिता नागाश्रिता यञ्चना

पट्टः सेधितवान् हि नो नरपतिर्घातृपथानां क्षितिम् ।

राज्ञो वारणनिग्रहे परिचयाद् वीणाश्रिता यञ्चना

पूर्वं प्रस्तुतमेव यामि भवता नैवोपराधो मम ॥ १६ ॥

भरतरोहकः—भो यौगन्धरायण ! यद्यपिसाक्षिकं महासेनस्य दुहितरं

शिष्यां प्रतिगृह्य अदनापनयनं कृतं, युक्त्यं भोस्तस्करप्रवृत्तिः ।

१ यौगन्धरायणः—मा मा भवानेयम् । विवाहः तस्यैव स्यादिति ।

भारतानां कुले जातो यत्मानामूर्जित पतिः ।

अकृत्वा दारनिर्देशमुपदेशं करिष्यति ॥ १७ ॥

भरतरोहकः—अद्यापि महामेनेन प्रयुक्तमत्कारो वसगाजः । तदि-

दानीं किं नायेन्नते ।

२ यौगन्धरायणः—मा मा भवानेयम् ।

यदस्य चाज्ञां पुरते नलागिः स शिक्षितानां वचनेषु तिष्ठति ।

ततो विमुक्तः स्वशरीररक्षणे यज्ञं प्रदातुं मुह्यन् च जीवितम् ॥ १८ ॥

भरतरोहकः—यद्यपि, नलागिरिषट्कार्यं विमुक्तश्चेद्, न पुनरुद्धस्ते

स्यामी ।

३ यौगन्धरायण —नेनि पश्यत्युपशोभयान् ।

भरतरोहक —अपरोक्षराज्यवहारो भवानिति ब्रवीति । समराज
जितेषु शत्रुषु विमाह शास्त्रम् ।

६ यौगन्धरायण —यद्य ।

भरतरोहक —यथाहो वसराजश्चेन् किमस्माभि स सत्कृत ।

यौगन्धरायण —अतदपेक्ष्य तल्लु यदस्य शरार नापहतम् ।

९ भरतरोहक —अतदपि सम्भाव्य मन्यते स्वामी ।

यौगन्धरायण —क सजय ।

हस्तप्राप्तो हि धो राजा राक्षितस्तेन साधुना ।

न ह्यनारहा नागेन्द्र वैनयन्ती निरात्यते ॥ १९ ॥

भरतरोहक —भवतु भवतु । महासेनस्य प्रतिकूलं कृत्वा कौशाम्बी
प्रति का कृता ते बुद्धि ।

३ यौगन्धरायण —अहो हास्यमभिधानम् ।

भवता चाप्रतो यात शेषकार्येषु का कथा ।

समूलं वृक्षमुत्पाट्य क्षात्वाऽऽलेख्यं कुत श्रम ॥ २० ॥

(प्रविश्य)

कान्धुकीय —(नृण) एवमिष ।

३ भरतरोहक —प्रशशमुन्यताम् ।

कान्धुकीय —

कारणैर्गृहभिर्युक्ते काम नापहतं त्वया ।

गुणेषु न तु मे द्वेषो भृद्गार प्रतिगृह्यताम् ॥ २१ ॥

इति ।

यौगन्धरायण —हा रिक् ।

गृहा न निर्वाति मया प्रतीपिनास्त्रयेन तावद्द्वयानि मन्त्रिणाम् ।

इयं तु पूना मम दण्डधारिण कृतापराधस्य हि सत्कृतिर्वध ॥ २२ ॥

(नश्य हाहाकारं नियते ।)

भरतरोहक -अये,

को नु खल्वेय सहसा प्रासादाप्राद् विनिःसृत ।

श्येनपक्षाभिमृष्टाना कुरीणामिव ध्वनि ॥ २३ ॥

भो । ज्ञायता शब्द ।

कान्जुकीय -यदाज्ञापयत्यार्य । (निष्क्रम्य प्रविश्य) एषा तत्रभव

३ त्यङ्गारयती शोकाभिभूतहृदया प्रासादाच्छरीर विमोक्तुकामा महा
सेनैनाभिहिता यथा-क्षत्रघर्मेणोदिप्रस्ते दुहितुर्विवाह । किमिदानीं
हर्षकाले सन्तप्यसे । सक्षिप्रफलरुस्थयोर्वत्सराजवासवदत्तयोर्विवा

६ होऽनुष्ठीयताम् इति । तत्र हि,

स्त्रीजनेनाद्य सहसा प्रहर्षव्याकुलममा ।

क्रियते मङ्गलाकीर्णा सबाष्पा कौतुकक्रिया ॥ २४ ॥

यौगन्धरायण -एव सम्बन्ध मन्यते महासेन । तेन ह्यानीयता
भृङ्गार ।

३ कान्जुकीय -गृह्यताम् । (उपनयति ।)

भरतरोहक -भो यौगन्धरायण ! किं ते भूय प्रियमुपहरति महा
सेन ।

६ यौगन्धरायण -यदि मे महासेन प्रसन्न, किमत परमिच्छामि ।
(भरतवाक्यम्)

भवन्त्खरजसो गाव परचक्र प्रशाम्यतु ।

इमामपि मर्हो कृत्स्ना राजसिंह प्रशास्तु न ॥ २५ ॥

(निष्क्रान्ता सर्वे ।)

चतुर्थोऽङ्क ।

प्रतिज्ञानाटिकावसिता ।

श्लोकानुक्रमणी ।

| | | | | | |
|----------------------|-----|----|---------------------|-----|----|
| अग्निं बद्ध्वा वात्स | IV | 11 | यव शराव | IV | 2 |
| अग्निं कक्ष इवो | II | 11 | न श्रद्धाम्युद्य | II | 9 |
| अदत्तेत्यागता | II | 7 | निशितविमल | IV | 3 |
| अयंशास्त्रगुण | II | 13 | परचक्रैरना | I | 9 |
| अवसितनिज | IV | 13 | परित्यजाम | III | 8 |
| अस्मत्सम्बद्धो | II | 8 | पश्यन्तु मा नर | IV | 7 |
| अहं समुत्तीर्य | III | 2 | पातु घासवदत्ता | I | 1 |
| उष्मत्तच्छब्दे | IV | 8 | पीनासस्य विह्व | I | 8 |
| उष्मत्तसदृशो | I | 17 | पुरेण प्रेष | I | 2 |
| एतत् तन्वयङ्गम | I | 10 | पूर्वं तावद् शुद्ध | I | 13 |
| एतानि तान्वाप | I | 12 | पूर्वं तावद् धैर | II | 14 |
| एव हृदि | IV | 15 | भवता चाग्रता | IV | 20 |
| एव शोकमती | I | 15 | भवन्वरजसा | IV | 25 |
| कथमगणित | I | 11 | भारताना कुले | IV | 17 |
| कन्याया वर | II | 5 | मद्वाक्यं परि | IV | 12 |
| काम या तस्य | II | 6 | मन्त्रित्वे वञ्चितो | IV | 14 |
| कारणैर्बहुभि | IV | 21 | मम हयसुर | II | 3 |
| काष्ठादग्निर्जाय | I | 18 | यथा नरस्याकु | I | 5 |
| कुल तावच्छ्लाघ्य | II | 4 | यदस्य चाज्ञा | IV | 18 |
| को नु सत्त्वेप | IV | 23 | यदि ता चैव | III | 8 |
| गृहा न निर्वान्ति | IV | 22 | यदि शत्रुबल | I | 16 |
| चिरमरिनगरे | IV | 9 | या सा महिक | IV | 16 |
| नेवच्छविसेस | III | 1 | रिपुगतमपनीय | IV | 5 |
| दूर्वाङ्कुरस्तिमि | II | 2 | रिपुनृपनगरे | I | 14 |
| घण्टा सुराहि | IV | 1 | धैरं भय परि | IV | 6 |
| | | | व्यक्तं न तावत् | II | 1 |

| | | | | | |
|-------------------|-----|----|-------------------|-----|----|
| व्यक्त बल | I | 4 | सेनाभिर्मनसा | III | 4 |
| व्यवहारेष्व | III | 3 | स्त्रीजनेमा | IV | 24 |
| व्रीष्टितो वञ्चना | I | 7 | स्नातस्व यस्य | III | 4 |
| शक्ता दर्पयितु | III | 5 | स्निग्ध च सौ | I | 6 |
| शत्रु पश्यन्तु | II | 10 | स्निग्धेष्वामृत्य | I | 3 |
| श्रुतिसुखमधुरा | II | 12 | हरवा गजान् | IV. | 4 |
| सुभद्रामिव | III | 7 | हस्तप्राप्तो हि | IV | 19 |

PRATIJNAY AUGANDHARĀYANAM

(*Yaugandharāyana's Vows*)

A SANSKRIT DRAMA IN FOUR ACTS

ENGLISH TRANSLATION

Act I

INDUCTION

At the end of the Benediction, enter the stage-manager

May the very mighty Mahasena, the son of Yugandhara (Śiva) preserve (you)—he that was the infant King in name only, but armed with his Śakti, brought victory to heaven's Lord 1

(Walking about and looking towards the curtain)

Come here good lady

(Entering)

ACTRESS—Here I am, my noble lord

STAGE MANAGER—Good lady, please to sing some song, so that when the audience will have been pleased with your song we, too might begin (the performance of) the play What! my dear lady, what are you thinking of? Won't you sing?

ACTRESS—To-day, I saw in my dream that there was some illness in my father's family I, therefore, desire that my noble lord should send some one to bring word of their well being

STAGE MANAGER—All right

I will send some intelligent man, who would do the right thing

(Behind the scenes)

Are you ready, Salaka?

STAGE MANAGER—Like this Yaugandharāyana, who is sending a messenger ■

(Exit)

End of the Induction

(Enter Yaugandharāyana and Śālaka)

YAUGANDHARĀYANA—Are you ready, Śālaka?

ŚĀLAKA—Yes, your honour

YAUGANDHARĀYANA—You have a long distance to go

ŚĀLAKA—That is an opportunity for me to serve your honour with greater devotion

YAUGANDHARĀYANA—Surely, a strong man, who is devoted, will go. For

A difficult task should be entrusted to devoted agents, or to such as appreciate the wholesome consequences (of the task). Whosoever the person entrusted with the task, success or failure depends upon the dictates of fate. 3

Now our lord, who will be going to-morrow to Nāgavṛkṣa which is three woods further off, should be seen by you before he departs

ŚĀLAKA—Well, your honour, it is your letter, giving the nature of the task, that detains me.

YAUGANDHARĀYANA—Vijayā!

(Entering)

VIJAYĀ—Here I am, your honour

YAUGANDHARĀYANA—Vijayā, quickly bring the letter and the amulet

VIJAYĀ—Very well, your honour. (Exit)

YAUGANDHARĀYANA—Have you travelled on the road ever before?

ŚĀLAKA—No, but I have heard it described

YAUGANDHARĀYANA—This, too, is a sign of an intelligent person. Well, we have heard the news that Pradyota wants to deceive our lord by setting up a blue elephant, in the midst of wild elephants. May we hope that our lord will not be overreached? Ah, Pradyota is in

mighty awe of our lord ! His vast army has manifestly not availed him For

Though, it is clear, he has a vast army, yet it is not of one mind, it contains but a small number of brave warriors, and it lacks devotion to its master Therefore he seeks guile where there is occasion for battle.

✓ For the entire army is (as feeble as) a wife in the
✓ absence of devotion 4

(*Entering*)

VIJAYĀ—Here is the letter The queen-mother says that the amulets are quickly being gathered from the hands of all the wives.

YAUGANDHARĀYANA—Vijayā, say to her grace : let there be amulets from the hands of all the wives or only one amulet.

VIJAYĀ—Yes, your honour

(*Exit*)

(*Entering*)

NIRMUNDAKA—I hope your honour is well.

YAUGANDHARĀYANA—How ! It is Nirmundaka

NIRMUNDAKA—Your honour, here comes 'Hamsaka, who always attends the king, from the king himself'

YAUGANDHARĀYANA—What ! Hamsaka comes alone ? Śālaka, rest a while You will have to go in all haste or be at ease

ŚĀLAKA—As your honour says

(*Exit*)

YAUGANDHARĀYANA—Nirmundaka, lead Hamsaka

NIRMUNDAKA—Yes, your honour.

(*Exit*)

YAUGANDHARĀYANA—That Hamsaka, who never before was away from my master, now comes alone fills me with uneasiness. For

My mind is now filled with apprehensions like that of
✓ a man who returns home from a different country
✓ where eager kinsmen await him. So I shall now hear whether he brings good news or bad news 5.

(Then enter Hamsaka and Nirmundaka)

NIRMUNDAKA—Come, come, sir

HAMSAKA—Where, where is his honour?

NIRMUNDAKA—Here he waits, advance towards him (*Exit*)

HAMSAKA—(*Advancing*) I hope you are well

YAUGANDHARĀYANA—I hope our king has not proceeded to Nagavana

HAMSAKA—Well, your honour, only yesterday, the king has gone

YAUGANDHARĀYANA—Alas! It is no use, then, sending any one to him We have been foiled. Now, is there hope, or shall we put an end to our life?

HAMSAKA—Well, the master still lives

YAUGANDHARĀYANA—To say that he lives is to state that the calamity is not severe But is the master taken into captivity?

HAMSAKA—Your honour has guessed rightly The king is in captivity

YAUGANDHARĀYANA—What! The king in captivity! Pradyota's fortune has helped him to accomplish a mighty task From now on is established the weakness and failure of Vatsaraja's ministers Where indeed was Rumanjat, whose wisdom only combats evils which do not exist? Where was our cavalry? For such devoted men won over by (the master's) regard, well-born, who were fit through exercise, and were retained on account of their skill—could it be that they were bought over by the enemy, or lost in the impenetrable woods, or destroyed in battle by overwhelming might? 6.

HAMSAKA—Had the master been surrounded by all his warriors, the calamity would not have befallen

YAUGANDHARĀYANA—How do you mean? The master was not surrounded by all his warriors?

HAMSAKA—Listen, your honour

YAUGANDHARĀYANA—You are fatigued with the journey
Pray, be seated

HAMSAKA—Yes, your honour (*Sitting*) Listen, your honour
When it was still dawn, and the time favourable for travelling, our master crossed the river Narmadā by the sandy ford, and having left the queen in Veṇuvana proceeded to Nāgavana with but an umbrella for his paraphernalia, and with an army capable of fighting elephant herds, along a path that the deer loved to roam

YAUGANDHARĀYANA—Well, proceed.

HAMSAKA—Then, when the sun had risen but an arrow's throw up in the sky, having gone just so many leagues, and then after about a league had been traversed—with out however reaching the Madagandhira mountain, we came into sight of a herd of elephants on the bank, all splashed with mud and rugged in appearance like some half finished stone work

YAUGANDHARĀYANA—What next?

HAMSAKA—Then while our army looked on, and the herd closed up through fear, a foot-soldier who was the cause of this mischief approached our king

YAUGANDHARĀYANA—Stay didn't he say that just a league's distance from there, he had seen an elephant, that was blue all over, except its nails and tusks, whose body was covered with Jasmine and Sāla

HAMSAKA—How, your honour knew about that? So the mischief occurred while (your honour) was awake

YAUGANDHARĀYANA—Ah, Hamsaka, even though a man is awake, fate proves stronger What next?

HAMSAKA—Then having honoured the wicked one with a hundred gold pieces the king said . ' It must be that sovereign elephant named the Blue Lotus mentioned in the treatise on elephants . So you must carefully watch this herd , I will go with my lute and fetch that tuskier '

YAUGANDHARĀYANA—But how did Rumanvat neglect our master at the moment ?

HAMSAKA—No, no . With all courtesy the minister said to the king " It is quite possible that you might capture even the quarter-elephants Airavana and others . But border districts, being difficult to protect, are subject to imminent peril . And the people living in these border lands are devoid of shame and good breeding . Let us, therefore, put this herd in charge of only our foot-soldiers, and let all the rest proceed . The king should not go all alone "

YAUGANDHARĀYANA—Did Rumanvat say this to the king in the presence of the attendants ? Even thus I think his devotion to the king is without blame

HAMSAKA—Then the king dissuaded the minister with an oath touching his life, got down from the elephant "Blue Cloud" and mounting the horse 'Beautiful Red' when the sun had traversed less than half his course, with but twenty soldiers, he started forth

YAUGANDHARĀYANA—To victory ! O, alack, in my admiration I lost sight of the previous incident . Well, go on

HAMSAKA—Then having gone some distance, which seemed double the actual distance, we sighted at a hundred bow lengths that counterpart of the divine elephant, revealed by its bright pair of tusks sticking out from nothing as it were, as the dark hue of its form was lost in the shadow of the Sāla trees of the same hue

YUGANDHARĀYANA—Hamaka, say rather it was misery (you sighted) Well, proceed

HAMSAKA—Then the king dismounted from his horse, drew near, and bowing to the gods, took up his lute Then there came behind us a huge lion that seemed to have one set purpose

YUGANDHARĀYANA—What, a lion Well, proceed

HAMSAKA—Then we turned round to find out the lion, and the artificial elephant controlled by warriors under the command of the elephant-driver advanced towards us

YUGANDHARĀYANA—Well, what next

HAMSAKA—Then calling his nobles by their names and the names of the families, the king cheered them 'Surely this is Pradyota's trick, follow me With my valour, I will rob the enemy's move of its unfair advantage over us' With these words he entered the ranks of his enemy

YUGANDHARĀYANA—Entered the enemy's ranks Oh, but that was proper

Mortified at his deception, the high minded (warrior) relied on his courage, or what else would one do who is brave and driven to extremity . 7

What next

HAMSAKA—Then as if playing with his horse "Lovely White" that obeyed his every whim, hitting with greater fury than he had ever intended, and exerting himself greatly because the enemies were ever so numerous, all his followers deserting him in despair, protected by me alone—no, no, protected by his own self, exhausted by fighting the livelong day his horse killed by innumerable strokes, he swooned away towards the dread hour of the sinking sun

YAUGANDHARĀYANA—How ! the king swooned away ? And then ?

HAMSAKA—Then they did outrage to the king's person, binding him like any ordinary fellow with rough creepers of unknown species which they had torn to the best of their power from the nearest thicket

YAUGANDHARĀYANA—What, did they outrage the king ?

Were handcuffs put in the place of bracelets on his arms with their fat shoulders, which with their sinews expanding through exercise, resemble an elephant's trunk—those two arms of his which with their hands make the bow twang by making the arrows fly afar off, fixing them in countless number, arms which do homage to Brahmins, and honour his friends with their embraces, when these feel wearied ? 8

Well, what time did the king recover consciousness ?

HAMSAKA—Noble sir, when those wretches had gone after inflicting these indignities.

YAUGANDHARĀYANA—Fortunately they could outrage his person but not his spirit . Proceed

HAMSAKA—Then seeing the king revive, those wretches ran in all directions describing variously the valour of the master by crying "He has slain my brother, he has slain my father, my son, my friend"

YAUGANDHARĀYANA—What happened next ?

HAMSAKA—And now another strange thing happened after entreating one another, one resolved to do a dreadful thing turning the king's face to the South and rudely grasping his hair, dishevelled in the heat of the battle, he grimly gripped his sword in his hands, and sprang up with a view to give force to his stroke —

YAUGANDHARĀYANA—Hold a moment, Hamsaka, the while I get my breath

HAMSAKA—And by his own speed, the brute slipped on the ground which was slimy with pools of blood, and fell down helpless, thwarted in his attempt

YALGANDHARĀYANA—The wretch fell down Ha,
When the Earth is not overrun by foemen, and is free from confusion of castes, then herself protected, she protects her lord in distress 9

HAMSAKA—Then there appeared on the scene Sālankayana, a minister of Pradyota, who at the very outset was stunned with a blow of his spear by our king, and he cried out "Do nothing rash"

YALGANDHARĀYANA—Well ?

HAMSAKA—Then he made a salute to the king—a behaviour somewhat rare at such a time—and removed all bounds that restrained his body

YALGANDHARĀYANA—So my master was released ! Well done, Sālankāyana, well done Surely distress turns even an enemy into a friend ! Hamsaka, I feel a bit relieved from misery Well, what did this good man do next ?

HAMSAKA—He coothed the king with many courteous words of comfort, and finding that he was too badly wounded to ride, this gentleman had him put in a palanquin and taken to Ujjayini.

YALGANDHARĀYANA—So my master was taken away ! This was the calamity,

This is our disgrace this is more than was expected even by his enemy Pradyota's pride puts our king in misery 10

Now,

How shall the king look at him whom erstwhile he ignored ? How shall he, whose every word was law, now listen to words addressed to ordinary men ? How shall he restrain his wrath made impotent by the

absence of an object on which to vent it ? A prisoner, whether honoured or disgraced, has nevertheless to be humble 11

(*Entering*)

PORTRESS—Sir, here is the amulet

YAUGANDHARĀYANA—These come at a time when the loss of our good fortune renders their acquisition useless like the waving of auspicious lights round a charger, when the battle is over 12 —

PORTRESS—Sir, here is the amulet

YAUGANDHARĀYANA—Vijaya, keep it

PORTRESS—What am I to say to the queen mother ?

YAUGANDHARĀYANA—Vijayā, it is thus

PORTRESS—What is that ?

YAUGANDHARĀYANA—This

PORTRESS—Speak, sir, do speak out

YAUGANDHARĀYANA—Or rather, it is impossible to suppress it Well I shall inform her majesty Vijaya, compose yourself (*In her ear*) It is like this

PORTRESS—Ah !

YAUGANDHARĀYANA—Remember you are Vijaya

PORTRESS—So I will go, luckless that I am

YAUGANDHARĀYANA—Vijayā, do not tell her majesty all at once that our lord is taken captive One must have regard for a mother's heart, so tender with love

PORTRESS—How, then, may I tell her ?

YAUGANDHARĀYANA—Listen

First, one should talk of the evils of war, that will give rise to misgivings (in the mind), when the meaning is dimly perceived, death apprehended, and grief grips the heart, then one should reveal the actual facts 13

PORTRESS—I have it

(*Exit*)

YALGANDHARĀYANA—Hamsaka, why did you not go with the king?

HAMSAKA—Sir, I did think of doing me that honour, but Salankayana ordered me to go to Kauśambi and report the matter.

YALGANDHARĀYANA—Does he intend to render pursuit in vain or he shuns the presence of a devoted attendant?

HAMSAKA—What else?

YALGANDHARĀYANA—He (thus) betrays himself by his conceit, or rather everything looks well, when success crowns all one's undertakings. Well, did the king say nothing to me?

HAMSAKA—Yes, sir. As I went round him in respectful farewell, the king, with eyes heavy with tears inside, as if he had many things to communicate said to me—Go to Yau. (*When half through these words, he stops*)

YALGANDHARĀYANA—Speak freely, these are the king's words.

HAMSAKA—"See Yaugandharāyana."

YALGANDHARĀYANA—Now, don't, did he pass over the entire circle of ministers, and say that only Yaugandharayana was to be seen?

HAMSAKA—Yes, that is it.

YALGANDHARĀYANA—If the king thinks that I should be seen, it is because I had not taken proper precautions, was not worth my master's salt and made no recompense for the honours bestowed on me by my royal master.

HAMSAKA—Ah!

YALGANDHARĀYANA—Well, my master will see me another man whether in the capital of the hostile king, in prison, or in the forest, or in the next world, if death come upon him, he shall find me equally devoted, and

when I shall have overreached the king who thinks himself a victor, my master, regaining his kingdom, shall find me, worthy of praise, by his side 14

(Behind the scenes)

O, alack, our lord !

YAUGANDHARĀYANA—That bespeaks the way they soothe their grief as best they may, these females thus proclaim the impotence of ministers 15

(Entering)

PORTRESS—Sir, the queen mother—

YAUGANDHARĀYANA—Yes ?

PORTRESS—Says—

YAUGANDHARĀYANA—What ?

PORTRESS—"This is what has befallen the king of the Vatsa land such a gallant king surrounded by his friends What else is to be done but that he must be avenged So we must honour his friends and deliberate Now that one, who does not despair in difficulties, nor yield to obstacles, nor despond when tricked, nor abandon his life when suffering reverses, the wise one, who first was a friend of my child, and then his minister, like another son to me, is requested to restore my son to me "

YAUGANDHARĀYANA—Ah ! how brave these words of her majesty so befitting her royal house I must do her honour for that esteem Vijayā, water please

PORTRESS—Yes, your honour *(Going out and then entering)*
Here is water

YAUGANDHARĀYANA—Bring it *(Sipping)* Vijayā, what did her majesty say ?

PORTRESS—"My son, bring me my son "

YAUGANDHARĀYANA—Hamsaka, what did my lord say ?

HAMSARA—"See Yaugandharāyana"

YAUGANDHARAYANA—Vijayā,

If I do not release my king, seized by the hostile force,
like the moon by Rahu, I am not Yaugandharāyana 16

PORTRESS—Noble sir, so be it

(Exit)

• (Entering)

NIRMUNDAKA—Sir, a strange thing happened. Seeing a number of Brāhmīns present at a feast given for the good of the king, a certain Brahmin dressed like a madman, laughed wildly and said "Eat freely, noble gentlemen, without any misgiving, for prosperity will attend this royal house" And scarcely had he spoken these words when he vanished from sight

YAUGANDHARĀYANA—Is this true?

(Then enter a Brāhmīn)

BRĀHMĪN—Here are peculiar garments, put on by the noble one, and left behind for some purpose of his own. It was the revered Dvaipāyana who came disguised in these garments

YAUGANDHARĀYANA—So it was Dvaipāyana who had arrived

BRĀHMĪN—Yes

YAUGANDHARAYANA—Let us then see them

BRĀHMĪN—May your honour see them

YAUGANDHARĀYANA—How, I am transformed! Ah, to be sure, I am already by the king's side. It appears these were left behind for my instruction

This madman's dress, donned by the reverend Brahmin, will liberate the king and disguise me 17

(Entering)

PORTRESS—Sir, the queen mother says, "I desire to see my son"

YALGANDHARĀYANA—Here I come Sir, wait for me in the
 'House of peace'

BRAHMIN—Very well (Exit)

YALGANDHARĀYANA—Hamsaka, rest yourself, now

HAMSAKA—Very well sir (Exit)

YALGANDHARĀYANA—Vijaya, lead the way

VIJAYA—Very well sir

YALGANDHARĀYANA—Well

Wood gives out fire when rubbed and the Earth yields
 water when dug there is nothing impossible for ener-
 getic persons all endeavours in the right direction
 always bear fruit 18 (*Exeunt omnes*)

Here ends Act I

Act II

(Enter a Chamberlain)

CHAMBERLAIN—Ābhira go and give this message of
 Mahasena to the keeper of the gate. "The reverend
 Jaivanti, the chaplain of the king of Kāśī, has come to-
 day as an envoy. So leave aside the usual treatment
 given to envoys and see that he is comfortably lodged.
 Take care to give him the hospitality due to a guest."
 Ah, so from day to day are envoys sent by suitable
 royal families to sue for the hand of the princess, and
 yet none is either rejected or favoured by Mahāsena.
 What does it mean? Or rather, it is fate that rules in
 this matter of a daughter's marriage. For
 Obviously no envoy comes from him whose bride she is
 destined to be, and so awaiting (the arrival of) such a
 one, the king recognizing the qualities of other kings,
 yet disregards them. 1

Ah, the crouching attitude of the attendants of the
 palace shows that the king is approaching

Aye, here comes Mahāsena, who has sturdy shoulders clapped round by golden armlets, gleaming with sapphire rays like so many shoots of Dūrvā grass, here he comes from this part of the avenue of golden palms like Kārtikeya from a forest of reeds. 2 (*Exit*)

End of the interlude.

(Then enter king with his retinue)

KING—Kings who are my virtual slaves, bear upon their coronets the dust of the road raised by the hooves of my charger, and yet I am not content, while the king of the Vatsas, endowed with virtues, proud of his knowledge of elephants, does not pay me homage 3. Bādarāyana !

(Entering)

CHAMBERLAIN—Victory unto Mahasena !

KING—Is Jaiwantī lodged ?

CHAMBERLAIN—Yes, lodged and treated with due hospitality.

KING—You did well, you that ever love to advance the glory of persons of royal lineage. It is proper that all guests should be given an honourable reception. But every one I question about the marriage of my daughter depends upon another's opinion. (*Looking at the chamberlain*) Bādarāyana, I think you desire to speak.

CHAMBERLAIN—It is nothing, indeed. An idea occurred to me concerning this marriage.

KING—Do not keep it back, then. This business is everybody's concern. Speak out.

CHAMBERLAIN—Mahāsena, this is what I want to say: thus indeed, from day to day are envoys sent by suitable royal families to sue for the hand of the princess, and yet none is either rejected or favoured by Mahāsena. What does it mean ?

QUEEN—She had gone to Uttara the lady musician, to learn to play the Narada lute

KING—Whence this desire to learn music ?

QUEEN—On some occasion, she saw Kancanamala practising on a lute and wished to learn it herself

KING—How like a child !

QUEEN—I too desire to make a request to Mahasena

KING—What is it

QUEEN—I desire to engage a teacher

KING—What is the good of a teacher when she is about to be married Her husband himself will be her teacher

QUEEN—Ah ! Is it really time for my little girl to go ?

KING—Now now, having always urged me to give her in marriage how do you feel distressed now

QUEEN—I do wish to give her in marriage Yet the thought of parting pains me To whom is she betrothed ?

KING—I have not yet decided

QUEEN—Not even yet ?

KING—If a daughter remains unmarried she causes shame but when married brings grief to the heart thus placed betwixt duty and love mothers find themselves in a sorry state indeed 7

Vasavadatta is certainly of an age to wait upon her father in law Here is this other the noble Javanti chaplain to the king of Kasi arrived on an embassy, today he tempts me by his character (*To himself*) Well she says nothing ! Tearful already and agitated, how can she come to any decision ? Well I will tell her (*Aloud*) Have you not heard that there are kings arrived to seek alliance with us ?

QUEEN—What need of details Give her to such a one that we may not repent it after

KING—How lightly you talk of this very difficult task now, but I will have to listen to your reproaches later. Hence let the queen make her choice. Listen. Our allies, the kings of Magadha, Kāśī, Anga, Surashtra, Mithila, and Surasena—these for various reasons attract me by their virtues. Which of these appears to you to be most worthy? 8

(*Entering*)

CHAMBERLAIN—The king of the Vatsas

KING—What about the king of the Vatsas?

CHAMBERLAIN—Forgive me, Mahāsena, forgive me. In my haste to announce the glad tidings, I forgot the proper procedure.

KING—Glad tidings?

QUEEN—(*Rising*) Victory to Mahasena.

KING—(*Joyfully*) Would the queen miss the glad news? Please be seated.

QUEEN—As Mahasena commands. (*Takes her seat*)

KING—Rise, rise, and speak freely.

CHAMBERLAIN—(*Rising*) The noble minister Salankayana has taken Vatsaraja captive.

KING—(*Delighted*) What did you say?

CHAMBERLAIN—The noble minister Salankayana has captured the king of the Vatsas.

KING—Udayana?

CHAMBERLAIN—Yes.

KING—The son of Śatanika.

CHAMBERLAIN—Certainly.

KING—The grandson of Sahasrānika?

CHAMBERLAIN—The same.

KING—The king of Kāśāmbi?

CHAMBERLAIN—Yes, to be sure.

KING—The expert musician ?

CHAMBERLAIN—That is what they say

KING—What, the king of the Vatsas

CHAMBERLAIN—Surely, the king of the Vatsas

KING—What then, is Yaugandharāyana dead ?

CHAMBERLAIN—Not indeed, he is in Kauśāmbi

KING—If so, Vatsarāja is not captured

CHAMBERLAIN—Believe me, Mahāsena

KING—I cannot believe your tale of Udayana's capture
one may as well believe the whirling of the Mandara
mountain with the palm of one's hand For his enemies
speak of his heroism in battle, while the stratagems of
Yaugandharāyana ring in our ears 9.

CHAMBERLAIN—Be gracious, Mahasena I am an old man,
and a Brahmin, too I have never told a falsehood in
Mahāsena's presence

KING—Yes, so it is : Now what favoured messenger is sent
by Śālankayana ?

CHAMBERLAIN—None The minister has himself arrived
with Vatsarāja before him, in the fastest chariot drawn
by mules

KING—So he is arrived ! O joy ! To day let my army rest
in comfort, putting aside their armours From now on
princes will have no need to send spies secretly This
in brief to-day I am Mahasena

QUEEN—Has the minister got him here ?

KING—Yes

QUEEN—Then for his sake, we shall not give away Vāsava-
dattā to any one

KING—Why, he is my foe, conquered in battle Badarāyana,
where is Śālankayana ?

CHAMBERLAIN—He is lodged at the " Auspicious Gate "

KING—Go say to Bharatarohaka Let the minister be ushered in with the Vatsa king, after being received with the honour due to a prince

CHAMBERLAIN—As Mahasena commands

KING—Come a moment

CHAMBERLAIN—Here I am

KING—None is to be prevented from seeing the Vatsa king
Let my citizens see the enemy whose deeds they have already heard of like a lion all fury within captured for a sacrifice 10

CHAMBERLAIN—As Mahasena commands (Exit)

QUEEN—We have enjoyed many happy events in this palace but I do not remember any that gave such delight to Mahasena

KING—I too do not remember to have heard any that gave me such delight as this capture of the Vatsa king

QUEEN—Is it really the king of the Vatsas ?

KING—Yes of course

QUEEN—We have heard of many royal houses seeking alliance with us But he has sent nobody

/KING—Queen he even disregards the title Mahasena what of seeking alliance with me !

QUEEN—What ? he disregards ! Is he a child or a fool ?

KING—A child but no fool

QUEEN—What makes him so conceited

KING—It is the dynasty of Bharata with its roll of illustrious names of royal sages—a dynasty which finds mention in the letters of the holy writ that makes him so conceited and his hereditary knowledge of music too makes him proud His youth and beauty make him vain And his people's attachment—sprung from some unknown cause—makes him confident

QUEEN—These are qualities eligible for a son in law. Whose wickedness has produced this disability ?

KING—Queen how do you feel admiration for an unworthy object ? Mark

I like a fire started in the interior of a forest and consuming the entire earth the flames of my authority are quenched at the boundary of his dominion 11

(Entering)

CHAMBERLAIN—Victory unto Mahāsena ! Salankayana has entered after being honourably received as commanded. He now requests me to present to Mahasena this jewel of a lute called Ghosavati the heirloom of the Bharatas an object of admiration in the family of Vatsaraja *(Shows the lute)*

KING—I accept this auspicious trophy of victory. *(Taking the lute)* So this is the famous Ghosavati

Sweet and pleasant to the ear, harmonious by nature when the strings are thrummed on end by nail tips, this like the magic art in the spells of sages perforce subdues the hearts of elephants 12

Ah what joy it is to enjoy as one likes the treasures won in battle !

My eldest son Gopalaka is a lover of the science of Government while Palaka, the younger hates music and loves manly exercise 13

So where would this be properly placed Queen has Vasavadatta taken kindly to the lute ?

QUEEN—Yes

KING—Well then this may be given her

QUEEN—The present of a lute would again make her wild

KING—Let her enjoy herself That won't be possible in her father in law's place Badarayana where is she ?

CHAMBERLAIN—She is with the minister

KING—And the king of the Vatsas ?

CHAMBERLAIN—He was so gentle, and further had so many wounds on his feet and limbs, that he was taken on a litter borne on shoulders to the inner chamber.

KING—Alas ! that he is severely wounded ! That, now, is the fault of untaught valour. He would be a cruel person indeed who would neglect him at this time. Badarāyana, go, say to Bharatarohaka—let his wounds be treated

CHAMBERLAIN—As Mahāsena commands

KING—Or rather come here a moment

CHAMBERLAIN—Here I am

KING—His every glance should be respectfully attended to. Know every pleasure of his from his gestures. Do not tell him stories relating to the battle that is past, while a blessing should be uttered when he sneezes or does anything like that. He should be honoured with compliments proper to the occasion

CHAMBERLAIN—As Mahāsena commands.

(Goes out and entering)

Victory unto Mahāsena ! Vatsarāja's wounds were attended to just on the way. There is no occasion to attend to them a second time. The sun has ascended the noon-day height

KING—Where is the haughty warrior ?

CHAMBERLAIN—In the opening square of the "Peacock's Perch"

KING—Oh fie ! That is not a proper place for residence. Bid them to take him into the crystal chamber to guard him from the heat of day

CHAMBERLAIN—As Mahāsena commands *(Exit and re-enters)*
Mahāsena's orders have all been carried out, now the minister Bharatarohaka desires to see Mahāsena

ING—It is plain that he does not like this reception of Vatsaraja. This is the result of his strategy. Well, let me myself bring him round.

QUEEN—Is the alliance decided on?

ING—I have not yet made up my mind.

QUEEN—There is no need to hurry. My daughter is yet a child.

ING—As you please, madam. You may retire inside.

QUEEN—As Mahasena bids. *(Exit along with her retinue)*

ING—*(Reflecting)*

First I hated him on account of his arrogance, and when he was brought in here, may be, I was just indifferent. But now that I hear that he is sorely afflicted in battle, that his life is in suspense, and he is in a sad plight I do not know what I feel. 14

(Exeunt Ambo)

Here ends the Second Act

Act III

(Enter Vidusaka disguised as a jesting beggar)

VIDUSAKA—*(Looking)* Ha I put my bowl of sweets on the temple platform counted the gold pieces received in gift and tied them up, but now as I come back I do not find my bowl of sweets. *(Reflecting)* Well, that fellow who was hanging about and was satisfied with one ball of sweet has not followed me nor can dogs get in, for the walls are high. Nor could it have tempted passers by as they were amply stocked with provisions. Or, very likely, I myself ate it. If so let me exhale breath. Ha, ha, like an old hog's bladder, I am exhaling only pure breath. Or may be, God Śiva has taken it thinking that what belongs to the red Katyayani

also belongs to him (Looking closer) Now here is this celibate indulging in several immodest pranks Well, I will just have a look Ah, here is my bowl of sweets at Śiva's feet So I will take it back Give me, O Lord, give me my bowl of sweets O Lord, even you are thieving me O, alas ! my bowl is only a painted one on the wall, which I did not observe well owing to the darkness of distress Well, let me wipe it off Ha, ha, well done, painter well done, sir The colours have been so thickly laid that the more I rub, the more do they brighten up Well well, I will wash it off Now, where shall I find water ? Here is a beautiful, pure tank May Śiva, too, like me be disappointed of this my bowl of sweets

(Behind the scenes)

'Sweets, Sweets, ha ! ha !'

VIDUSAKA—Alas ! Here comes this madman with my bowl of sweets, laughing, and running hither like foaming and dirty rain water in the street Stop, madman, stop With this my wooden staff, I will break thy head

(Then enter the madman)

MADMAN—Sweets, sweets, ha ! ha !

VIDUSAKA—Now, madman, bring me my bowl of sweets.

MADMAN—What sweets ? Where are sweets ? Whose are they ? Are these sweets thrown away, or tied up, or eaten ?

VIDUSAKA—No, they are not eaten, nor cast away

MADMAN—How my tongue, desiring to taste them, is making signs !

VIDUSAKA—Now, madman, give me my bowl of sweets Do not covet what belongs to another and get yourself caught

MADMAN—Who, who would catch me? The sweets will surely protect me
Adorned with special attire, they have come to give satisfaction, in the palace they were purchased, and in course of time, they have become for a moment weak I

VIDUSAHA—O madman, give me my bowl of sweets With this provision I have to go to my teacher's house

MADMAN—But I, too, have to go a hundred leagues with this provision

VIDUSAHA—What! are you Airavana, Indra's elephant?

MADMAN—Yes, I am Airavana, but Indra does not ride on my back And I have heard that Indra is bound by chains Then striking with the lashes of lightning that restrained the showers, and whirling around with the whirlwind, he burst through the clouds that bound him

VIDUSAHA—O madman, if you don't give me, I shall shout

MADMAN—Shout, shout, scream or shout

VIDUSAHA—Help, sirs, help!

MADMAN—Well, I too, will shout Indra is bound, sirs
Indra is bound

VIDUSAHA—Help, sirs, help

(Behind the scenes)

'Fear not, pious Brahmin, fear not!'

VIDUSAHA—*(Joyfully)* When the Moon is up all the stars meet together It is a sin to be a Brahmin At the merest wish here comes this Buddhist monk who assures me protection

(Then enter a Buddhist monk)

MONK—Fear not, pious Brahmin, fear not Who is here
What is to be done? Why these shouts?

VIDUSAKA—Ah me ! the monk is assuming the role of a door keeper O monk, reverend sire, here is this madman, has grabbed my bowl of sweets and does not give it to me

MONK—Let me just have a look at the sweets

MADMAN—Have a look have a look, monk, sir

MONK—Thu, thu

VIDUSAKA—O, curse it, at the merest thought this monk having spat on my sweets in the madman's hand, has made them, as before, a mere sight for the eye

MONK—O pious madman, return, return these sweets white like foam and morning dew, large and dainty with profuse flour, sweet as mulled wine Do not eat them lest they should make you waste away

VIDUSAKA—Bless my soul ! How have I been longing after vintner's sweets, taking them to be balls of sweets

MONK—Return, reverend madman, return If you don't return them, I shall curse you

MADMAN—Be pleased, holy monk, be pleased Do not curse me Take them, take

MONK—Holy Brahmin, now behold my power

VIDUSAKA—This madman, seeing the monk cursing him at his will, stands trembling, holding my sweets on the tips of his extended fingers O madman, give me my sweets

MONK—Come, come sir, with these sweets you will give me your blessings

VIDUSAKA—Hi, hi, give you blessings with my own ! I, too, received them from the hands of a householder They will also be a present to you May he, too, prosper Here is this madman going towards the fire temple It is midday This place is deserted even during the morning hours Now I, too, will deposit these gold

pieces received in gift in some house on the way, and proceed One wants my cloak and the other my coins

(All enter the fire sanctuary)

YALGANDHARAYANA—Vasantaka in this fire sanctuary empty?

VIDUSA—Yes sir, it is quite empty

YALGANDHARAYANA—Then embrace (me) both

BOTH—Good *(They embrace)*

YALGANDHARAYANA—Well well You both have exerted yourselves equally Sit you, sir you too

BOTH—Good *(All are seated)*

YALGANDHARAYANA—Vasantaka have you seen our master?

VIDUSA—Yes sir I have seen his majesty

YALGANDHARAYANA—Alas night is not a time for security We have to wait till day time

When the day is past we wait for the night and in the holy hour of dawn we look forward to the day How happy we feel to see time ever passing as our minds are filled with anticipations of the dangers that are still to come 2

RUMANAT—You speak well Though all times are alike yet night is full of dangers in captivity For the night is a terror to foes whose actions are inscrutable who have no love for men and whose faults are discovered in the light of the morning 3

YALGANDHARAYANA—Vasantaka did you speak to the king?

VIDUSA—Aye sir, I was for a long time detained by his honour To-day the fourteenth day (of the month) I attended him as he was taking his bath

YALGANDHARAYANA—Did the king bathe?

VIDUSA—Yes his honour did bathe

YALGANDHARAYANA—Did he offer worship to gods?

VIDUSA—Yes sir with just a bow he worshipped the Gods

YAUGANDHARĀYANA—So our master has at least attained this excellent condition ! For

When he bathed and approached the deities, drums were beaten as the noise of worship died away, but now, as fate would have it, his chains clank as they are displaced by his bowing to the Gods, when they are offered worship on (auspicious) days 4

RUMANIAT—Your honour's efforts will soon enable the king to worship properly on auspicious days.

YAUGANDHARĀYANA—Vasantaka, go, see my lord once again, and make him this request—to-morrow is the day to execute the plan that we have thought of for our departure. For the trick of putting herbs in places where the Elephant Nalagiri stands, has his bath, and his feed of grass and where he lies down, is contrived, he has further been infuriated with spells and herbs used at the proper time and (thus) confused in regard to his usual routine. Smoke is arranged for, to be released with favourable wind. The rut of a rival elephant is kept in readiness to increase his rage. A house near the stables, with little inside it, is to be set alight, elephants are so much afraid of fire. Conches and drums have been put in temples to bewilder the mind of that lordly elephant. That din, together with the various devices, will tomorrow drive Pradyota to seek the aid of our king. So, with the very consent of his enemy, our king will come out of prison and holding his lute Ghosavatī which suffered imprisonment with him, he will subdue the elephant Nalagiri. Then firmly seated on Nalāgiri,

He will urge the elephant with such speed that the troops can follow his hindparts in imagination only, and leaving the Vindhya forest behind even before the

lions have stopped roaring in one day he will have experienced the three states of being in jail in the wood, and in his own capital and will have escaped by the same device by which he was caught—the device of an elephant 5

RUMANYAT—Vasantaka what are you thinking now

VIDŪSĀKA—I am thinking that all these your mighty efforts will come to naught

BOTH—We do not understand you

VIDŪSĀKA—I understand it first and you will later on

YAUĞANDHĀRAYANA—What can upset our plan

VIDŪSĀKA—Because the Vatsa king has another business on hand

YAUĞANDHĀRAYANA—How do you mean

VIDŪSĀKA—Listen sirs

BOTH—We are all attention

VIDŪSĀKA—On the eighth day of the dark fortnight that is past her ladyship the princess Vasavadatta with her nurse went to offer worship at the temple of the holy Yaksini which is opposite the prison gate in an open palanquin because there is no harm in a young maiden being openly seen they avoided the high road which was impassable owing to the flood of water from a choked-up drain

YAUĞANDHĀRAYANA—What next?

VIDŪSĀKA—Then that very day with the consent of an officer inside the jail Śibaka by name the king was outside the prison gate

BOTH—And then?

VIDŪSĀKA—Then while the palanquin was halted for the bearers to change shoulders, he saw the princess as fully as he liked ✓

YAUĞANDHĀRAYANA—What next

VIDŪSAKA—Why ask “what next ? ” Making[†] the prison house his pleasure-garden, he now started the game of love

YAUGANDHARĀYANA—Surely the king cannot have fallen in love with her ?

VIDŪSAKA—Troubles come in battalions, sir, that is exactly what has happened

YAUGANDHARĀYANA—Friend Rumanvat, compose yourself. In this very disguise shall we have to pass our old age

VIDŪSAKA—Sir, and he said to me “Tell Yaugandharāyana—I do not like the plan as arranged. Departure being equally the end of our plans, I am thinking of a particular insult to Pradyota. Do not disdain me as one bent on love. I am seeking to avenge my humiliation.”

YAUGANDHARĀYANA—Ha, what words for the mockery of his enemies ! What impudent reasoning ! How distressing to his friends ! The king seeks delights of love at the wrong place and time. For

The bare earth, with a strawbed arranged by his own hands, is capable of intoxicating him ! The jingle of the fetters in his feet has power to sustain his love ! What person would not be smitten with love, when hearing himself addressed directly as “King” by a limited number of attendants detailed to guard him ? 6

VIDŪSAKA—Sir, we have given evidence of our devotion, we have exerted our utmost. Let us clean leave him to his fate and retire

YAUGANDHARĀYANA—Well, sir, is this Vasantaka speaking ? O Vasantaka, do not say so

Shall we leave one who is stricken with woe and love, who depends upon his friends and knows not what is proper for the occasion ? 7

VIDŪSAKA—So we shall remain thus till old age

YAUGANDHARĀYANA—That will indeed be commendable

VIDŪSAKA—It will be commendable indeed if people recognized it

YAUGANDHARĀYANA—Well, we have nothing to do with the people. We do this for the good of our king

VIDŪSAKA—But he, too, does not know

YAUGANDHARĀYANA—He shall know it in time

VIDŪSAKA—When will that time come ?

YAUGANDHARĀYANA—When this our plan succeeds

VIDŪSAKA—Then you must take both of them out, the king from the prison and the princess from the inner palace

RUMANVAT—That is what you must consider

YAUGANDHARĀYANA—Both of them, you say. Well, this is my second vow

If the king does not take her away, as Arjuna Subhadrā, or an Elephant a lotus plant, my name is not Yaugandharāyana 8

Moreover

If I do not carry off that, and that, and that long eyed maid and the king, my name is not Yaugandharāyana 9
(Listening) Ah, some noise, it seems. See what it is

VIDŪSAKA—Well, as you say (*Exit and re enters*) Sir, I see scores of people strolling about, in the cool evening hour. What shall we do now ?

RUMANVAT—Well, there are four doors to this fire temple. Let us break up our meeting

YAUGANDHARĀYANA—Nay, not our meeting, but let us break up the ranks of our foes. Let each one do his duty

BOTH—Very well (*Exeunt ambo*)

MADMAN—Hi ! hi ! Rahu is swallowing the moon ! Let go, let go the moon ! If you don't I will smash your face and release her. Here comes this mad horse, running loose. Here, here, at the cross roads. So I

will mount him and eat my alms. These, these are my little masters. Beat me. Well, do not, do not beat me. What say you—dance a bit for you? Look, little masters, look! These little masters! Strike me once again with sticks. Do not do not beat me, lest I beat you in return. (Exit)

Here ends the Third Act

Act IV

(Then enter a soldier)

SOLDIER—What a long time I have been missing the page boy who attends Bhadravati while here is the princess Vāsavadatta wishing to go for a pleasure swim. Puṣpa-dantaka my good man, have you not met the page-boy? What say you? The page boy has entered the house of that saucy tavern keeper and is drinking liquor. Well, you may go. (*Walking round*) Here is the liquor shop. I will just call him. Ho, page-boy! page boy!

(Behind the scenes)

Now who is this calling me here in the high street 'page boy, page boy'?

SOLDIER—Here comes the page boy, swilling and swilling liquor, laughing aloud wild and intoxicated, his eyes red like roses. I won't stand in his way. (*Turns aside*)

(Then enter the page boy as described)

PAGE BOY—Who is this calling me here in the high street 'Page boy, page boy'? As I came out of the liquor-shop I was seen by my father-in-law, who got very angry. Right into my mouth was thrust a morsel of meat seasoned with butter, and pepper and salt, and also a jugful of liquor. When the daughter-in-law is drunk,

she gets love smitten, but the mother in law is there ready with her stick

Blessed are they that are drunk with wine, blessed they that are smeared with wine, blessed those that bathe in wine, and blessed those that are killed by wine 2

How wretched are the wealthy fools who hear the incessant misery of their sons and wives and yet do not try a whole lake of wine! I do not know whether there is a greater hell or not than that in the world of the dead

SOLDIER—(*Advancing*) Ho, page-boy, how long have I been looking for you! The princess Vasavadattā desires a pleasure-swim and Bhadravati is not to be found, but you are drunk and loafing about here

PAGE BOY—That is right! She is indeed drunk, that man is drunk, I, too, am drunk, and you too, everybody is drunk

SOLDIER—Never mind about all that! Why have you been loafing round here, and why have you not got Bhadravati inside the palace?

PAGE BOY—I wander hence, drink here, drink herewith. So don't make such a row! What is to be done?

SOLDIER—Cut out that irrelevant prattle! Bring Bhadravati at once

PAGE BOY—Let Bhadravati enter, let her enter! O curse it, I have pawned Bhadravati's goad

SOLDIER—What has Bhadravati to do with a goad when she is so gentle by nature? Go, fetch Bhadravati quick

PAGE BOY—Let Bhadravati enter, let her enter! But the trouble is I have pawned her crescent necklet

SOLDIER—What has Bhadravati to do with her necklet when she can be bound with flowers? Get her quick.

PAGE BOY—Let Bhadravati enter, let her enter! But alas!

I have pawned her bell

SOLDIER—What would Bhadravati do with her bell, when she wants to sport in water? Bring her quick

PAGE BOY—Let Bhadravati enter, let her enter! Alack, but I have pawned her whip

SOLDIER—Well, nothing to do with the whip Bring her along quick

PAGE BOY—Let Bhadravati enter, let her enter! But alack—

SOLDIER—Alack what?

PAGE BOY—Alack, I have—

SOLDIER—What have you—?

PAGE BOY—Alack, Bhadra—

SOLDIER—What, Bhadra?

PAGE BOY—Alack, Bhadravati—

SOLDIER—What about Bhadravati?

PAGE BOY—Bhadravati also is pawned

SOLDIER—It is none of your fault, but that fat head—the wine-shop keeper—is to blame who takes a royal mount for liquor

PAGE BOY—Alack, I said do not lose your interest by despoiling the capital

SOLDIER—Ha, there is some noise

PAGE BOY—Alack, I know, I know Bhadravati is breaking loose from the house of that saucy tavern keeper

SOLDIER—What say you?

(A voice in the air)

'His majesty the king of the Vatsas has taken Vasavā dattā and departed'

PAGE BOY—(Delighted) May my master meet with no obstacles!

SOLDIER—Drink, drink and now you may roam about and drink as you like

PAGE-BOY—Ah, who is drunk, whose is the intoxication?
 We are the spies of the noble Yaugandharāyana, station-
 ed each at his place of duty. So I will just give the
 signal to my friends. Here are my friends running
 about like so many black snakes that have broken loose
 from restraint. Ho friends! listen, dear sirs, listen.
 Let not a new vessel filled with water, consecrated
 and covered over with *Darbha* grass, be the portion
 of that man who fights not in return for his master's
 salt, but may he go to Hell! 3

Where is the noble Yaugandharayana? Ha! Here comes
 his honour, the noble Yaugandharayana. Here is he
 who grasps a keen, bright sword has cast away his
 madman's guise, his left hand holds a gold embossed
 leather buckler, he has donned many garments and
 wrapped his head in a white turban. He thus looks
 like a cloud with lightning, with the moon slightly
 showing. 4

Ah! a fierce fight has begun.

Slaying elephants and their drivers and warriors
 together with their chargers, he dashes awhile with
 great violence among the mighty host, and now his
 arm is broken by a blow from the pestle like tusk of a
 giant elephant, and his weapon has slipped away. Yet
 he does not retreat but rushes on his foe. 5

O fie! the noble Yaugandharayana is taken. So I must
 now be by the side of the noble Yaugandharayana.

(Exit)

SOLDIER—Ah, what is this? All Kauśambī is here save for
 the wall and the gateway. Well, I will report the
 matter to the minister.

(Exit)

End of the interlude

(Enter two ordinary soldiers)

BOTH—Make way, make way, sirs, make way.

FIRST—Alack, though my throat is bursting, the noise do not cease

SECOND—O fie, nobody listens to me, yell as I may, in the excitement over the abduction of the princess Vasavdatta. Bless you, what say you? "What is the reason for clearing the way?" The noble Yaugandharāyana taken "How taken?" you ask. Listen, sirs, just with his sword in his hand, the noble Yaugandharāyana checked the first onrush of the vast host, but as he drove his sword between the tusks of the elephant Vijayasundar it was broken. So through the fault of his sword was he taken, and not by any fault of his own.

FIRST—Well, you had better be careful, for all Kauśāmbi here save for the wall and gateway.

BOTH—Get down, sir, get down.

(Enter Yaugandharāyana borne on a plank-stretcher with his arms bound)

YAUGANDHARĀYANA—Well, I will get down.

Having rescued the Vatsa king from the hands of his enemies, (though) myself caught in battle by the fault of my weapon, I have removed my master's troubles, and I enter the palace with joy, feeling that I have won. Well, it is easy for those who haven't wives to live in forests. Those who have achieved their heart's desire find affliction more charming. Death does not breed remorse in those who have stored up merit.

For I have not minded enmity, or fear or humiliation and have accomplished my designs by strategy, self-control and arrows, and having destroyed the glory of my foe and the disgrace of my friends, I have won

BOTH—Make way, make way, sirs, make way.

YAUGANDHARĀYANA—Do not drive aside the people who desire to see me

Let the brave servants of the king see me dying for my vow of devotion to the king. Let the ambition of those that long for the title of minister, be either destroyed or strengthened 8

BOTH—Make way, make way. Have you not seen the noble Yaugandharāyana before ?

YAUGANDHARĀYANA—Seen they have, but not thus For Disguised as a madman, and running about in the streets, my form is not pleasing, but now my work will be seen 9

(*Entering*)

SOLDIER—Sir, I give you good news, the Vatsa king is captured

YAUGANDHARĀYANA—That is not true

Freed long since from imprisonment in the captial of his enemy, and having reached the forests on Bhadravati, how can he be taken captive, when leagues over leagues pass in the twinkling of an eye as he goes ? 10

My good man, did you hear how he was taken ?

SOLDIER—Pursued by Nalāgiri, they say, he was caught

YAUGANDHARĀYANA—Yes, the elephant can do it, but he was badly handled.

A rider can bring out the speed of an elephant by training Who, now that Vatsarāja has left him, can drive him ? 11

SOLDIER—Noble sir, the minister says—the noble gentleman should stay in the arsenal, for the place is guarded by men.

YAUGANDHARĀYANA—Oh, how ridiculous the direction !

The ministers were sleeping at a time when they

should have kept watch on all sides while they held captive that fire—the Vatsa king, now when the jewel is lost what is the fun in locking the case? 12

(Walking round)

SOLDIER—Here is the arsenal. Please to enter, noble sir.

(Entering)

SOLDIER—The minister says—remove the fetters.

YAUGANDHARĀYANA—Let me have some rest. Evidently Bharatarohaka desires to see me, and I too desire to see Bharatarohaka,

His heart troubled by my words so maddened by anger, overmatched by the strategems which I started, and devoid of any counter-designs, ignorant of the sound counsels taught by the treatises, deceived by superior intelligence, his face downcast from shame like a wrestler knocked out by a counterstroke 13

(Then enter Bharatarohaka)

BHARATAROHAKA—Where, where is Yaugandharāyana?

He has carried out his designs by cunning, it is painful to look at him, how may I reproach him when he has ruined himself for his master's sake? For long he hid his work lying low, yet his plans were well directed; like a snake overpowered, yet resentful, he has raised his head 14

SOLDIER—The noble Yaugandharāyana is in the arsenal waiting for your honour.

BHARATAROHAKA—Well, well

Cunningly outwitted in his ministerial office by the blue elephant, he is now awaiting me to score off that hostile act 15

SOLDIER—Noble sir, here comes the minister.

BHARATAROHAKA—*(Advancing)* O Yaugandharāyana

YAUGANDHARĀYANA—Oh!

SOLDIER—Ah, what a deep voice ! The whole place is filled by that one word of the noble gentleman

BHARATAROHAKA—(*Sitting*) The name "Yaugandharayana", but not the person, is familiar (to us) Fortunately you are seen now

YALGANDHARAYANA—"Fortunately you are seen" you say.

Well see me,

My limbs smeared with blood, in keeping with the conduct of a warrior, but now calm as Drona's son after he had slain the conqueror of his father 16

BHARATAROHAKA—Ah ! What self-esteem of one whose device of an elephant succeeded through trickery !

YALGANDHARAYANA—Through trickery, you say ! But is that proper now ?

But what of that ruse with the elephant constructed under Malikā and Sala trees, and what of our king who was bound and lay on the ground with his arm for a pillow ? Is it then a fraud on the part of my king if through his skill he can subdue an elephant with his lute ? I am but following your lead, and there is no offence in that surely 17

BHARATAROHAKA—Now, Yaugandharayana, to take the daughter of Mahasena as pupil and to abduct her un-
plighted, without the fire as witness—was this robbery worthy of you ?

YALGANDHARAYANA—Nay, do not say so My master has indeed married (her) thus

Born in the family of the Bharatas, the powerful ruler of the Vatsas, will he give instruction to a girl before giving her the title of wife ? 18

BHARATAROHAKA—Even now Mahāsena has favoured the king of the Vatsas Why then does he not consider that :

YAUGANDHARĀYANA—Do not say so

For that Nalāgiri obeys his orders is because he obeys the words of the skilled, hence to save his own life, and to give life and glory to his friends was he (Vatsarāja) liberated 19

BHARATAROHAKA—If he was released for the capture of Nalagiri, why was he not bound again?

YAUGANDHARĀYANA—He judged that he was not to be bound for fear of people's reproaches

BHARATAROHAKA—Your honour, who is an adept in the laws of the State, speaks thus. What does the Śāstra say in regard to enemies defeated in battle?

YAUGANDHARĀYANA—Death

BHARATAROHAKA—If the Vatsa king deserved death, why did we treat him so well?

YAUGANDHARĀYANA—For this consideration that the person of (your) king was not carried off by him

BHARATAROHAKA—Did your master consider even that as possible?

YAUGANDHARĀYANA—Why make any doubt about it?

Your king was in his hands, yet our virtuous king spared him. Surely the banner cannot be pulled down without mounting the lord of elephants 20

BHARATAROHAKA—Well, let that be. But after so many hostile acts against Mahāsena, how did you think of returning to Kauśāmbi?

YAUGANDHARĀYANA—What a ridiculous question!

He has gone before your (very) eyes, why talk of the remaining business? Will there be any fatigue in cutting the branches, when one has torn a tree from its roots up? 21.

(Entering)

CHAMBERLAIN—(*Whispers*) It is thus

BHARATAROHAKA—Speak aloud

CHAMBERLAIN—

With all your manifold tricks you have done me no harm, I have no quarrel with your virtues—accept this chalice 22

YAUGANDHARAYANA—O well!

The houses I have set alight are still smouldering and so also the hearts of the ministers and yet I who deserve punishment am thus honoured Death is honour meet for those that offend 23

(*Lamentations are heard behind the scenes*)

BHARATAROHAKA—What is this noise coming suddenly from the palace top like the wail of ospreys attacked by a falcon? 24

Just find out what that noise is

CHAMBERLAIN—As your honour commands (*Exit and re enters*) This is her majesty queen Angarvati who was about to fling herself down from the palace in the violence of her grief but Mahasena said to her this — Your daughter is married by the law of the warrior caste as enjoined Why do you grieve on this occasion of rejoicing? So let us celebrate the marriage of Vatsarāja and Vasavadatta painted on a picture board! Thereat the women are all of a sudden celebrating the nuptial rites the proper sequence disordered by delight, spreading auspicious things and shedding tears (the while) 25

YAUGANDHARĀYANA—So Mahasena favours the alliance In that case give me the chalice —

CHAMBERLAIN—Please to accept it (*Hands him the chalice*)

BHARATAROHAKA—Well, Yaugandharayana, what further favour shall Mahāsena bestow on you ?

YAUGANDHARAYANA—If Mahāsena is pleased with me, what else should I desire ?

(Epilogue)

May the king be free from misery, may the hostile army be quelled, and may our lion king rule this entire earth !

(Exeunt omnes)

Here ends Act IV

End of the Play

PRATIJÑĀY AUGANDHARĀYAṆAM

NOTES

P I प्रतिज्ञायौगन्धरायणम्—The vows of Yaugandharayana and their fulfilment by him are the subject-matter of the play. These vows are given in I. 16 and III 8 and 9

So the play is named प्रतिज्ञायौगन्धरायणम्. The name may be explained thus —प्रतिज्ञाभि र्व्यात, प्रतीतो वा यौगन्धरायण-यस्मिन्। The play is also briefly named प्रतिज्ञा—as in प्रतिज्ञानाटिकावसिता of the colophon

I 1 पाशु etc. Such a slipsbod doggerel, which weaves together the principal rôles of the play—वासवदत्ता, महासेन, वत्सराज and यौगन्धरायण—by what is technically known as the Mudrālamkāra is to be met with in the following plays of this group —स्वप्न, प्रतिमा, and पञ्चरात्र. The मुद्रालंकार is thus defined—सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरे पदैः। कुवलयानन्द 139 वासवदत्ताय—वासवाय दत्त भय शुभावहो विधि आयो लाभो वा येन सः। This refers to Mahāsena or Kārtikeya accepting the leadership of the heavenly hosts and leading them to victory over the demon Tārakasura

वत्सराजः—वत्सः वालश्चासौ राजा च। “Since Ganapati, his brother, is called ज्येष्ठराज in गणानां त्वा गणपति इवामहे ज्येष्ठराजं दक्षणा दक्षणस्पते etc, it is but proper that he is called वत्सराज”—Ganapatiśāstri यौगन्धरायण—युगन्धरस्य मिथुनरूप-विधिः दिवस्य अपत्य पुमान्। Śiva's form, half male and half female, gives him the name

1² वयमपि प्रकरणमारभामहे—Here the word प्रकरण is not to be understood in the technical sense of the Nāṭyaśāstra; it simply means कथासदृशविशेषम्. The pertinent plot of the play.

I 2¹ The स्थापना or प्रस्तावना, which is the usual name, is of प्रयोगातिशय type defined thus —एगोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैव प्रयोगातिशयो मतः ॥ दशरूप

P 2 1 2¹ महत्तरेण स्नेहेन—The *great* distance (महान् अष्वा) does not discourage him because he has *greater* devotion towards his master

I 3 सत्कृतानां गुणानां—Qualities which are held in high esteem कृति सामर्थ्य etc The line is somewhat obscure Ganapatiśastry explains —यस्य तस्य, यस्य वा तस्य वा क्षिप्रगुण. ज्योर्मध्ये यस्य कस्यापीत्यर्थः ।—Whosoever efficiency may be purchased by the leader, success or failure will depend on the dictates of fate What is meant is, that a difficult task should be entrusted either to those who are devoted, or to those who realise the importance of the task, and for the rest one should depend on fate अक्षयते *Atm* is irregular

I 3² अद्य जेहो ओवज्जह—Woolner understands the sentence thus "I suppose, Sir, I shall be sent with a letter containing the gist of the business" This is, however, very loose ओवज्जह which is अपवहति is explained by गणपतिशास्त्री as (गन्तु) जानुमन्यते । वहते गमयत्यर्थत्वाद् अपेक्षुपसर्गस्य प्रातिवृत्त्यधीकृत्वात् । The V L ओवज्जह = अपवज्जहति "restrains, detains" is better as it makes the meaning clear "I am quite ready, only the letter detains me"

I 3¹—प्रतिसरा = इस्नधायै रक्षासूत्रम् । It appears to be a custom of ancient times to send some such protective talisman for the safety of the person concerned It is still a custom to tie something as a charm on the arm of one departing on a journey

P 3 I 4¹¹ ओवद्विहो = ओपस्थितिकः । उपस्थिति निव्य भवति इति । "तदहंति" (पा 5 1 63) इति ठ्ठ् ।

I 4¹¹ सविध्रमो वा Either you will have to speed on this errand or you will not be required to go at all, so that

you will be at your ease The word occurs in स्वप्न I 15.
मविभ्रमो ह्यय मारः ।

P 4 I 4²²—माविभ्रमिष मे मन । My mind is distressed
The word इव has no special sense and is merely ornamental, इवशब्दो वाक्यभूषणम् ।

I 5²³. अनूनिता विपत्ति—समहती प्राणापायानुत्पादिका आपत् ।
not a very terrible calamity

I 5²⁴ अनुत्पन्नकार्यपण्डित —is either अनागतविधाता one who anticipates and provides against coming disasters or उत्पन्नकार्यपण्डित i.e. सद्यः प्रतियिधाननिपुण उत्पन्नकार्यपण्डित स न भवति इति अप्रत्युपपन्नमिति । The epithet is rather ironical 'One who is wise when there is no difficulty to tide over, but loses his wits when it confronts him'

अश्वारोहणीयम्—अश्वमारोहति इति अश्वारोहणीयम्—“कृत्वत्युगे गडुल्” पा III. 3 113 इति कर्तरि अनीय(र्) Cavalry

P 5 I 6 व्यायामयोग्यपुरुषम्—व्यायामेन योग्या पुरुषा यस्मिन् ।
Wherein every trooper is fit through exercise अतिभारतया-प्रतिसन्धनिग्रहाक्षमतया ।—not being able to withstand the rival force

I 6²⁵ मगमदञ्जरीण = मार्गमद्व्या = मार्गं मृगममूह तद् मदयति इति मागमन्नी तथा ।—Where deer loves to roam The word is obscure Woolner suggests the reading मगमदञ्जरीण = मार्गं मदनीय—(a path) fit for wild animals (मार्गं), there is a V L मिश्रमदकण्ठीण which means मृगाणां व्याघ्रादीनां मदकण्ठ यस्या तथाभूतया । which = full of the wild roar of forest animals

I 6²⁶ अद्विगिम्बिसिलारम्भ = Ganapati explains अर्धरचितं सिलारम्भं मनश्चित्रालेपो यस्य तथाभूतम् । Of a formidable appearance as if incompletely painted with red arsenic But this is hardly necessary, सिलारं is taken to mean मनश्चित्रालु ।

P. 6 I 6²⁷ नखदन्तरम्—नखाश्च दन्ताश्च नखदन्तं तद् वज्रयित्वा —the अम् (णमुल्) formation according to द्वितीयाया च । (पा० III 4 53) ण्वनील = ण्व नील ण्व दीयाहेषु यस्य स ।

I 6¹³ हस्तिसिक्खाणु=इस्तिशिक्षायाम्। These are works by पालकाप्य and other writers on elephants Kalidasa refers to them as सूत्ररस in Raghu VI 27 विनीतनाग किल सूत्रकारेन्द्र पद भूमिगतोऽपि भुङ्क्ते ।

L 6¹⁴ दुराख्यस्तदाणु आसन्नदोषाणि विसम्भन्तराणि—These are frontier districts (विषयान्तराणि lit other districts) which not being under one king's complete control are difficult to protect and hence are full of imminent peril (आसन्नदोषाणि), प्रत्यन्तवासी—people living on the frontier (प्रत्यन्त)

P 7 I 6¹⁵ पृथमपि अवलम्ब्य etc If Rumaṇya said this in the presence of a host of people, he gave proof of his unimpeachable devotion towards his master अवलम्ब्य however, is rendered by "unspeakable"—the sentence being understood to mean —'I wish I too could show such unspeakable devotion to my master' But अवलम्ब्य can hardly mean "unspeakable", it rather means "what is not to be said ; what cannot be called into question", hence uncensurable, unimpeachable

I 6¹⁶ दिव्यचारणरश्मिरुन्द=दिव्यचारणप्रतिरुन्द —प्रतिरुन्द =प्रतिवृत्ति an image, counterfeit Cf भविमारु II 3 प्रतिरुन्द धात्रा युवतिषुषा रिन्नु रचिन्म । etc

I 6¹⁷ एककिदनिषभो—एकं नाल्लहस्तिना समानं यथा भवति तथा ह्यन निषय कल्पाय्यमयो यम्य—(गणपतिनाम्नी) This means that the lion or tiger (कण्ठरथ) seemed to have concerted with the blue elephant—was of one mind with it Or that it seemed to have concentrated on one thing Woolner apparently reads कण्ठरथ and translates "a mighty uproar that seemed to be concerted with one purpose"

P 8 I 6¹⁸ महामणालरा etc महामाया उलरा प्रपाता देवी न भावुर्याय भविष्ठिन । Woolner however renders —'manned by warriors instead of elephant men'

L 6⁹ परस्म उवणास विसमारम्भ—उपन्यास refers to the छलप्रयोग—The cunning trick, move of the enemy, which puts in danger or which makes the contest an unequal one

1 7 एकायनस्थ—एकस्मिन् अयने अम्युपाये तिष्ठतीति—1 e When only one recourse is open to him driven to extremity

P 9 1 8 विकृष्टपर्वमहत = विकृष्टानि व्यायामसंस्तृतानि पद्मानि यस्य अत एव महत्—With sinews well developed through exercise and hence expanding

दूरभरणाद् बाणाधिकारोपिण—according to Ganapati—दूरभरणाद् means—स्वकृत्यसहायकृतयो आत्मेकनिर्वाहतया उपनतात् कृत्यातिमारात्—On account of the heavy responsibility of doing both his duty and that of his friends single-handed his friends had fled and hence he fought singly and there fore quickly fixed as many arrows as he could on his bow (बाणाधिकारोपिण) The V L दूरहरणात् means—fixing on many arrows because they were to be carried afar—but this meaning is scarcely sensible, better, therefore, to take it with चापास्फालिकरस्य—“which with their hands make the bow twang by making the arrows fly after off” I choose the reading दूरहरणात् given in the foot note

L 8⁸ अणेण मम भ्राता हृदो etc Ganapati Śaṣtri points out that this sentence is given in metrical form by मासह in the fourth book of his Kāvyaālankara—हतोज्जन मम भ्राता मम पुत्र पिता मम ॥ The same thought is echoed in अभिषेक—अस्या कारणेन बहवो भ्रातर मुता सुहृदश्च मे निहता । V 16⁵

P 10 L 8¹³ अञ्जोञ्जाणुण्ण = अन्योन्यानुनयेन—“ त्वं कुरु त्वं कुरु ” इति परस्परं प्रति प्रारयनवाक्येन By urging one another on

L 9⁷ तत्कालदुर्लभं पणाम = तत्कालदुर्लभं प्रणामम्—a rare courtesy at such a time, for the king was captured and humiliated The expression तत्कालदुर्लभ occurs in अविमारक I 5¹⁸

P 11 I. 9¹⁰ अवस्था खलु नाम—अवस्था is here used in the sense of दुर्दशा Distress can change even an enemy into a friend ”

I 10 न्यङ्गम्—The disgrace (we feared) ; अतिमनोरथ — मनोरथान्तरातिशायी मनोरथ —What exceeds every other expectation of the mind

I 11 द्रक्ष्यते and श्रोष्यते—The atm ॥ आपं कथं अपुष्य वाक्य etc —सिद्धवाक्य मङ्गलवचन—auspicious i.e. perfect in speech rather one whose every command was obeyed अपुरुषवाक्य कापुरुषसाधारण वचन “ व गतस्तवेदानी शौर्योत्सुक इत्यादिरूपम् । Cowardly taunts अविषयवन्ध्य अमर्ष—wrath made impotent by the absence of an object on which to vent it (अविषयवन्ध्य—जड्यविषयाभावेन निष्कलम्)

I 12 नीराजनाकोतुकमङ्गलानि—नीराजनाख्य युद्धात् प्राक् कर्तव्य शान्तिकर्म, तदेव कौतुक उत्सव तस्य मङ्गलानि ।

P 12 I 12⁵ यौग०—विजये । एवमेतत् । प्रतीहारी—कि एदं । यौग०—इदम् । etc With this evasion on the part of यौगन्धरायण of a similar situation in स्वप्न IV 6^{13 21} पद्मावती—अव्य वसन्तभ । कि एदं । विदूषक —एद इदं । इद एदं ।

पद्मावती—भणादु, भणादु अद्यो भणादु ।

I 13 भावना सशयानाम् ।—सशयाना भावना उत्पादका युद्ध सन्धदोषा—The evils of war that produce misgivings (in the mind) कायतत्त्व—कार्यस्वरूपम्—The actual fact , the true nature of the event

I 13¹ निराश अनुसारं etc According to Woolner it means —does he want to reduce us to despair?—in which case अनुसार would mean ‘followers’ ; Ganapati—understands —निराश—स्वामिना अनाशसितं अनुसार अनुकूलवृत्ति स्वामि-क्षेमवाताप्रेषणात्मिका कर्तुंकाम ।—Does he desire to do a favourable turn which was not at all expected by our master ? अनुसार also means ‘pursuit’

P 13 I 13¹⁰ स्वक आमान—स्वक वञ्चकतया कुम्भित स्वीय आमान बुद्धि आविष्करोति । He betrays his deceitful soul, or simply स्वबुद्धिसामर्थ्यम्—he thus reveals to the people of Kau⁴ambi the power of his intellect

I 13¹¹ अनहंप्रतिज्ञिय—अनहं प्रतिज्ञिया यम्य तम् । विनव शोदनया स्वयमेव प्रतिज्ञिया आरभ्यु अनहम् । Ganapati One who has no initiative of his own, and hence not taking precautions in the absence of orders, but simply—"One whose precautions were worthless i.e. inadequate or not quite proper"

P 14 I 15¹ अन्तरेग विहाणं = विधान अन्तरेग, वैरकर्म विना i.e. वैरनिर्यातन विना । विधान means वैरकर्म according to Yadava cited by Ganapati⁴ Sāstri विधान हस्तिनाले प्रेरणेभ्यश्चन घने । वेदने चान्युपाये च प्रकारे वैरकर्मणि । What else is to be done but that he must be avenged ? Woolner, however, renders, 'What can be done in the face of Fate' But how does he get this sense out of the words passes comprehension

I 15² समर्थिभट्ट-समन्वयताम् सप्रधार्यताम् । अर्थात् अस्माभिः सहजनैः सह । Let us deliberate with our friends पर्यवचिद्वदि = पर्यवतिष्ठते, स्वस्थ तिष्ठति does not stand still, hence does not yield to obstacles

I 15¹² आपस्ताम् । This demand for water is very characteristic of the entire group of plays ascribed to Bhāsa Cf पञ्चरात्र I 29², II 70⁵ मध्यम I 47³, दूतवाक्य I 43³, अभिषेक I 26¹ प्रतिमा II 20¹, IV 18⁴

P. 15 I 16 यदि शत्रुः etc We naturally expect शत्रुः प्रस्तुतः acca going with राजान in the next line There is an alternative reading यदि शत्रुः प्रस्तुतः राहुणा चन्द्रमिव । which is metrically defective and may be emended thus (as Ganapati Sāstri suggests)—यदि शत्रुः प्रस्तुतः त चन्द्रमिव राहुणा ।

With मोक्षयामि न राजान नास्मि योगन्धरायण—cf यदि ता न हरेद् राजा नास्मि योगन्धरायण । III 8, नाहरामि नृपं च न नास्मि योगन्धरायण III 9 and यदि न पतसि भूमौ नास्मि दामोदरोऽहम् II यालचरित—III 11

Act II

P 17 II⁵ सामान्यदूतसत्कारं निवेशयताम् । He is to be treated with special hospitality hence the usual treatment given to envoys is to be left aside (पृष्टत कृत्वा) and he is to be lodged in a comfortable way (सुखमिव)

दूतसम्प्रेषणा—In स्वप्न and अविमारक the word used is दूतसपात ।

II 1 तत्प्रतीक्ष —तथाविधवरदूतं प्रतीक्षमाण । प्रतीक्ष must be understood as a verbal derivative प्रतीक्षते इति प्रतीक्ष । One who awaits

II 2 दूर्वाङ्कुरः—दूर्वाङ्कुरा इव स्तिमिता स्निग्धा नीलमणिप्रदीपा येषु तै । with sapphire rays gleaming like so many shoots of दूर्वा grass Ganapatiśastry notices another reading—मणिप्रदीपैः । परिणीवितास—परिणीवितौ स्थूलितौ असौ यस्य । परिणीवित from परि+णीव्, 1 P in the sense of 'To become fat' शरवणाद् इव etc refers to the birth of the war god who is said to have sprung from a thicket of reeds

P 18 II 3³ निवेशित—निवेशवान् कृत । Lodged

II 3¹⁵ अतिलोभाद् वरगुणानां—Since I covet, am very eager for the best qualities in a bride groom.

II 4 सानुकूलम्—Tender hearted, this quality of Vatsarāja is referred to by वासवदत्ता in the स्वप्नवासवदत्त I 12⁴⁰, II 4⁵

II 5¹ दुहितु etc The whole line दुहितु प्रदानकाले दु खलीला हि मातर । ■ metrical whether the second half of the verse is lost or not is not clear, for it does not appear that there ■ any lacuna here

II 6 कामं यातस्य etc Although it ■ true (काम) that his mind ■ set on (तत्रैवानुगत मन) that favourite sport of his (तस्य या लीला) Woolner however understands मन as referring to the mind of king Mahasena, i.e., the plan

devised by him so he translates —though our plan was based on his favourite sport

II 6¹ चेद्राजिआण्=चैतालिव्या —चेतालिका वेषुर्वाणादिवादन वृत्ति स्त्री । a female musician वीणानोग्य वीणायोग्याम् "योग्याभ्याम् परिचय" यादव । योग्या practice

P. 20 II 7 धर्मसंज्ञान्तरे—This half also occurs in अभिषेक VI 23

II 7⁴ अस्मत्सम्बन्धप्रयोजनाय ।—The word सम्बन्ध though it suggests the marital alliances so named in south India is used in the sense of connexion by marriage, the word occurs in स्वप्न also II 36 भर्तृदारिका तेन राज्ञा सह सम्बन्ध नैच्छति ।

II 7⁸ अहो महान् खलु etc दुःखविस्तर—वरनिर्धारणविषय श्रमभार । This very difficult task of choosing a bridegroom, how lightly you talk of it now! पश्चादुपालम्भन श्रोतु— to be connected with हीलामिहित । You speak of it lightly now, but later on I will have to listen to your reproaches if any thing goes wrong

P 21 II 8² कान्तुकीय—वस्तराज This is what is technically called a पताकास्थानक where the words of some character that just arrives on the stage very cleverly fit in with the situation, while the speaker is thoroughly innocent of any such intention. We have many such पताकास्थानकs in the plays of this group. Cf अविमारक III 132-135 where विलासिनी and नलिनिका are talking about the princess' marriage. After the question of the former "Nalinika, when is the marriage to come off?" somebody behind the stage says "Today" Here we find that the word 'Today' serves as an answer to विलासिनी's question, though the speaker is quite innocent of it, and is simply stating to some royal officers that the servants of the minister were not in attendance 'that day' at the palace of the princess, as their master, the minister, had set out. So in अभिषेक V 10^{1,2}.

These are instances of "Verbal irony", the dramatist putting into the mouth of a character remarks which the audience with their fuller knowledge of the facts can interpret in two ways, while the speaker is quite unconscious of any secondary point in his words.

II 8¹ क्रमविशेषः—The proper procedure. He should have said "गृहीतो वत्सराजः" instead of वत्सराज simply.

P. 22. II. 9 व्यावर्तनं मंदरस्य—A comparison often repeated in the plays of the group Cf अभिषेक V 7.¹

II 9¹ प्रसीदतु महासेन etc., Similar situations are to be met with in अभिषेक —"प्रसीदतु, प्रसीदतु महाराजः । महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते । V 12¹⁻³. In बालचरित—प्रसीदतु महाराजः । अनृतं नाभिहितपूर्वं मया । II. 11⁷⁻⁸ and पञ्चरात्र II 20¹.

II 9⁶ विमुक्तसन्नाहा—विमुक्तः सन्नाह (armour) यया ।

एव समासः—This phrase is quite common in these plays. Cf पञ्चरात्र II 3⁶ अविमर्शक II 9⁷

P. 23 II 10⁹ सम्बन्धपञ्चभोगागदाणि—also किं सम्बन्धमभिरूपति—the word सम्बन्ध in the sense of an alliance by marriage sounds South Indian, where the word सम्बन्ध indicates a particular form of marital alliance.

P 24 II. 10¹¹ वेदाक्षरसमवायप्रविष्ट—This according to Ganzpatishāstri refers to the fact that the family of Vatsarāja viz the भरतवंश is described in the महाभारत which is looked upon as the पञ्चम वेद, or perhaps to the fact that पुरुवरसु the ancestor of the race of the Bharatas is referred to in a famous सूक्त of the Rgveda

II 11⁶ इह भरतकुलोपभुक्त...धोपवती नाम वीणास्तनम्।—The lute was an heirloom of the Bharatas, and it was played upon by the kings of the race According to the कथासरित्सागर, however, this magic lute of उदयन with which he charmed elephants and subdued them was a gift which उदयन वत्सराज

received along with two others from the grateful serpent वसुनेमि whom उदयन in his boyhood had saved from ■ Śābara

II 12 श्रुतिसुखमधुरा—श्रुतिसुखा मधुरा च। In स्मृ VI 1, the lute is described as श्रुतिसुखनिदे which however, stands in the mss we had secured, as श्रुतिमुखमधुरे

करजमुष्मो०—करजमुगे नगाग्रं यद् उल्लिखित—ऊर्ध्वभागे स्पर्शनं तेन अग्रे घृष्टा तन्त्री यस्या ।—Whose strings are thrummed on end (अग्रघृष्टा) by nail tips (करजमुग)

II 13 गान्धर्वद्वेयी—The line appears metrically defective—for the fifth syllable यी ought to be short according to the dictum पञ्चम ह्यु संप्रतः।

II 13¹ वीणासुपत्रान्ता-उपप्रान्ता—अभ्यमितु आरब्धवती। Taken kindly to it, started playing on it

P 25 II 13¹ चाद्रायण—This is also the name of the Chamberlain of दुर्योधन in दूतनाय

II 13¹⁰ आहितमिनयत्वात्—because he was so gentle, tractable (lit one who is properly disciplined) According to Ganapati—"because he had fetters on" विनीयते अनेन अपराधी इति मिनय निगल स आहितो निवेशित यस्य । though in Genious, the explanation appears far fetched

II 13¹² निरुपस्कृतस्य—अनाहितसंस्कारस्य—untaught, not properly disciplined. Woolner takes it to mean—'undaunted'

II 13¹⁸ अस्य सर्वदर्शनम् etc His every glance should be respectfully attended to (अविमुक्त सत्कार यस्मिन् कर्मणि यथा म्यात् तथा) "Every significant gesture" is Woolner's rendering Ganapatiśāstri—सर्वदर्शनं अन्तर्गताभिराद्यूचनी सर्वविधा दृष्टिः क्षुतादिप्रयागेषु—When he sneezes (क्षुत) and so on, i e., yawns or coughs etc

II 13²⁷ मणिभूमिका—Crystal chamber, the word मणिभूमि occurs also in स्मृ III 34 35

III²² अवलम्ब —The fellow hanging about, while the other meaning is पद्मागमन्तो राजा प्रयोत । Fortunately प्रयोत who is satisfied with the capture of वत्सराज (एकमोदक परितोषित) does not follow me, nor can the ministers of प्रयोत who have the brains of dogs (अगति कुक्कुराणाम्) capture योगन्धरायण whose intellect is towering like a wall (प्राज्ञानुरत्यस्य अग्न्य उच्चतया प्रज्ञोन्नतत्वेन)

III²³ अभनभक्तया etc —Here the पथिकः are the spies and agents of प्रयोत who, being satisfied with presents and gifts (अक्षतभक्तया = स्वामिदत्तयनादिमकलभोग्यममृदिशान्तिया) showered on them by the king on Vatsaraja's capture, are off their guard, and hence could not have held up योगन्धरायण (अलौभनीयम्)

III²⁴ अथवा अप्येन स्यादामि उद्गिरामि—As योगन्धरायण figures as a मोदक—This refers to his apprehensions that he himself may have betrayed him (अहमेव स्यादामि) by his words, well he would reflect upon his words (उद्गिरिष्यामि), he finds that he has not betrayed him (शुद्धवातम् एव उद्गिरामि—पराम्यूहरन्ध्रविरहनिर्दोषं वाक्य उक्तवान्).

III²⁵ लोहितकात्यायन्या etc Or perhaps Laugandharāya na (शिवेन) thinking that the king (मोदक) who is dear to घामवदत्ता (लोहितकात्यायनी) could be easily removed to कौशाम्बी (मरमवधि-मदृश्य अनायासेन कौशाम्बी नेतुं शक्यम्) may have postponed his plans (प्रतिहस्ताकृतम्=प्रतिहस्त प्रतिनिधि अप्रधानम् इति यावत्—अप्रधानीकृतम्—may have thought that his plans are not quite important, they may as well wait) The other and obvious sense of प्रतिहस्ताकृतम्—is स्वहस्तगतं कृतम्।

III²⁶ यद्यप्येष ब्रह्मचारी—अविनय करोति—This refers to रमणवत् (ब्रह्मचारी = ब्रह्म चरनीति, धमणकरूप रमणवान्) The sentence is to be understood as interrogative Is it likely that this रमणवत् has betrayed us (अविनय करोति)? The answer is it is most unlikely

P 26 II 13³¹ अस्यैव नीति परिश्रम । परिश्रम is used in the sense of परिश्रमणम् । This is the result of his strategy Woolner, however erroneously renders it as thus —“It goes against his policy ”

II 14 संशयं चि त्वामि—I know not what I feel—but better to understand this as Gaṇapati does —संशयं तज्ज्ञादितमन्देहं स्मरन् आधिमान् भवामि—where चि-त् is used in the sense of मनोऽप्यथावर स्मरणम् ।, or simply, I apprehend danger (संशयं) to his life

Act III

III³ दिग्दिग्धैव —In the garb of a jesting beggar This act is known as the मन्त्राङ्क as it describes the deliberations of the three ministers—Yaugandharayana as a madman, Rumanvat as a monk (श्रमणक) and Vasantaka as a beggar They are already in Ujjayini have established contact with the king in captivity, and many of their spies and agents in various disguises have wormed themselves into the confidence of the people of Ujjayini and secured positions of advantage The words used by the three are cryptic and bear two meanings one which lies on the surface, and the other which is the inner meaning An old commentary for the मन्त्राङ्क only exists which greatly helps to bring out this inner meaning

P 27 III³⁰ देवउल्लरीठिकाया etc Having entrusted my friend (मोदकमल्लकम्=प्रियथेष्ठम्) to वासवदत्ता (देवस्य महासेनस्य कुलपीठिकाया वंशमालिकाया अर्थात् वासवदत्तायाम्) and having borne in mind the messages of चत्सराज (दक्षिणामायकान् गणयिवा, चत्सराजदत्तानि प्रतिसदेशवाक्यानि ज्ञात्वा) I have returned but do not find योगन्धरायण here (मोदकमल्लकं न प्रेक्षे—मोदकस्य वासवदत्ताहरणरूपस्य कार्यस्य मल्लकं निर्वहणसमर्थं योगन्धरायण मन्त्रार्थं कृतसमर्थं न प्रेक्षे)

¹ अयस्मि — The fellow hanging about, while the meaning is पदभागसक्तो राजा प्रघोत । Fortunately प्रघोत is satisfied with the capture of वत्सराज (एकमोदक) does not follow me, nor can the ministers of the king have the brains of dogs (अगति कुक्कुराणाम्) capture पण whose intellect is towering like a wall (तस्य अस्म्य उद्यतया प्रज्ञोन्नतयेन)

² अक्षतभक्तया etc — Here the पथिक्s are the spies of प्रघोत who, being satisfied with presents and (अक्षतभक्तया = स्वामिदक्षधनादिमकरभोग्यसमृद्धिशालितया) paid on them by the king on Vatsaraja's capture, are guard and hence could not have held up योगन्धरायण (तयम्)

³ अथवा अप्येनं ग्वादामि उद्गिरामि—As योगन्धरायण is a मोदक—This refers to his apprehensions that he may have betrayed him (अहमेव ग्वादामि) by his words, well he would reflect upon his words (उद्गिरिष्यामि), that he has not betrayed him (शुद्धवातम् पृथ उद्गिरामि इत्यन्धविहनिदोषं वाच्य उक्तवान्)

⁴ लोहितरात्रायण्या etc Or perhaps Yaugandharaya (वेन) thinking that the king (मोदक) who is dear to him (लोहितरात्रायणी) could be easily removed to the east (मत्स्यवंधि—मद्रदयं अनायासेन कौशाम्बी नेतुं शक्यम्) may have postponed his plans (प्रतिहर्त्तीकृतं=प्रतिहस्त प्रतिनिधि इति यावत्—अप्रधानीकृतम्—may have thought that his plans were not quite important, they may as well wait) The plain and obvious sense of प्रतिहर्त्तीकृतम्—is स्वहन्मगतं कृतम् ।

III ²⁸ मम मोदकमल्लक शिवस्य पादमूले—The dear plan of taking वत्सराज and वासवदत्ता (मोदकमल्लक) rests with Yaugandharāyana (शिवस्य पादमूले) देहि मोदकमल्लकम्—Grant lord, that the plan (मोदकमल्लक) succeeds

P 28 III ³³ अविद्या उज्ज्वलतर भवति। The चित्रकार is Yaugandharayana whose various plans (घणानाम्) have been so well laid that the more he reflects (यथा यथा प्रमार्ज्म) the brighter they appear (उज्ज्वलतरं भवति) अहमिव शिवोऽपि निराशो भवतु—may Yaugandharayana like me be full of hope (निराश = त्यक्ताभिलाष i.e. one who has not to desire a thing one who has it—hence अभिलाषवान्) regarding the success of the plan (मोदकमल्लक)

III ⁴¹⁻⁴² अत्रिधा आधावति Here comes Yaugandharayana (उन्मत्तक) punctually to the appointment to deliberate on the plan (मोदकमल्लक गृहीत्वा) दण्डकाष्टेन शीर्षं भिनक्षि—I will make you reconsider your plan of taking वत्सराज alone from here by giving you the message of my lord (दण्डकाष्टेन) which goes counter to your plan

III ⁴ मोदका—Etc The word may be understood as referring to the king or to their dearly loved plans or to their disguises etc

III ⁵³ मा परकाये स्नेहं कृत्वा etc While our king is captive (परकाये सति) do not by hugging to your bosom your dearly loved plans (स्नेहं कृत्वा fall into the hands of the enemies

P 29 III ⁹ मोदका मम खलु रक्षन्ति। Here and in the following verse the word मोदका signifies his spies and agents who have already in various guises posted themselves in the enemy's citadel

III 1 ²³ भो उन्मत्तक उपाध्यायकुलं गन्तव्यम्—Come let us think out our plans (मोदकमल्लकम्) for with them I will have to go to the king (उपाध्याय)

III 1⁶⁵⁻⁶⁸ एष उन्मत्तक तिष्ठति—Here now Yaugandhara yana, out of regard for स्मण्वत् (अमणकेन उज्जितं शर्पं प्रेक्ष्य) consents to consider my plans with reluctance (भीतभीतमप्राद्गुल्याप्रसारिताया मोदकमल्लरु स्थापयित्वा तिष्ठति ।)

P 32 III 1⁷³⁻⁸³ ही ही मदीये स्वस्ति मूर्येन—I will reveal the king's message and gladden your hearts (मदीये—मदबुद्धिस्थे सन्देशे आवितै स्वा प्रीणयामि) I have received the message from the king (कोटुम्बिकस्य हस्तात् प्रतिगृहीतानि) I will now deliver the message (दक्षिणामापकान्—स्वामिसदेशान्) to Yaugandharāyana (मार्गमेहे मार्गाणा उपायाना निकेननभूते यागन्धरायण निक्षिप्य गच्छामि) स्थितो मज्जाह —The expression occurs in स्वप्न 1 11⁴

एकस्य शाटिक्या etc, the king is in love with वासवदत्ता (शाटि क्या कार्यम्) while Yaugandharāyana wants the king (अपरस्य मूर्येन कार्यम्)

P 33 III 2 अनागतार्थानि etc, there is only one comfort which arises from a contemplation of the past which has been smooth in comparison with the future with its untold misery (अनागतार्थानि भविष्यत्कालसम्बन्धीनि अनुभानि ।)

III 3 व्यवहारेषु अमाध्याना etc छलव्यवहारित्वात् व्यवहारेषु गुणतो निर्णेतुमशक्यानाम् । whose actions are inscrutable Woolner takes it to mean 'those who do not succeed in their enterprises'

III 3¹⁹ एता अपि बहुमना अवस्थाम्—He is filled with joy to learn that the king's health is on the mend, that he had so far advanced in his convalescence that he could even bathe

P 34 III 4¹ मन्त्रापथिनियमसम्भृत —मन्त्रावप्यो नियमेन नियतकालप्रयोगेन सम्भृत —made wild (सम्भृत पुष्ट) with herbs and spells used at the proper time

पुराणस्मृत्यामोहित —पुराणे नाम भूतनेन i.e. निर्ये कर्मणि—स्वामोहित । confused in regard to his usual routine

मर्ममाधनपरिगतशरीरेज—Surrounded as he will be with the various devices and tricks, he will be driven to seek the aid of our master.

III. 5. मनसा अनुबद्धजघनं—the troops of Pradyota will follow his hinder parts (जघनम्) in mind only. The elephant will be urged to such speed that the enemy can overtake it in imagination only.

निर्वाहते=कृतार्थः त्रियते—By the same device by which he was caught, he will achieve his object i e., escape

P. 35. III 5¹². कण्णआदंमणं निदोमं त्ति करिअ C/ प्रियदर्शिका II निर्दोषदर्शना कन्यका गलु इयम् ।; also नागानन्दः—कन्यका हि निर्दोष-दर्शना भवन्ति ।

धोषट्ठि etc. अवघट्टितायाः प्रणाल्या. प्रभुर्नः मल्लैः विषमम् ।। Impassable owing to the flood of water from a choked up drain,

P. 36 III 5². म्थिरीक्रियतामा—The sentence occurs in act I also. This description of the meeting of the lovers is so different from that described in Kathāsarit-sāgara and other works, where they meet at music-lessons

III. 5.⁴¹ अयमाणम्म अवज्जिदि—the avengement of the wrong, or humiliation. अदेसकाले—the expression occurs in स्वप्न also VI¹⁰⁻¹²

III. 6.² णिव्विट्ठं पुग्गकार—निर्विष्टं पुग्गकारः—Exerted our utmost, put forth our best efforts

P. 37. III. 9 यदि तां etc. तां घोपयती, त नलागिर, तां आयत-लोचना वामवदन्तां, नृप च ।

III. 9.² पड्डित्तदिवसविम्मग्गेण—परिवृत्त दिवसः तस्य विसर्गमेण—In the faith that the heat of the day will be allayed now that the day has turned from the East to the West, hence “in the cool evening hour”.

Act IV

P 38 IV³ को काळो The expression is found in रघु III¹⁸, IV²² and चारुदत्त III¹—the *nom* is idiomatically used in the same way as the *accu* of time

IV¹ कण्डिलसुण्डिगिणीए—कण्डिलाया मत्ताया शौण्डिक्या—of that drunken, saucy tavern-keeper शौण्डिकी is thus derived शुण्डा (मद्य) पण्य अस्या इति—“तदस्य पण्यम्” पाणिनि IV 4 51. इति ठक्

P 39 IV²³ अमुदअमज्जण अमृतमहनेन = A jugful of liquor, अमृत here in the sense of liquor, nectar sweet liquor and महक means a bowl, a jug the word occurs in चारुदत्त I 1¹² चित्तभरो इव बहुमज्जणहि परियुदो । रूपित = गुण्डित, उपरुत, seasoned, from रूप् I P to anoint, smear, adorn

IV 1 सजविदा—संजविता—मारिता from सजपयति to kill, *causal* of सजा 9 U.

IV 1¹ पुत्रदाराण कट्ट पिट्टे सुणन्ता Those who hear the misery of their son's wives probably refers to गुया रज्ज पदा यदि—When the daughter in law is drunk, she is full of love—(for her father in-law) but the mother-in-law raises the stick But the poet would have used the word गुया (गुया) instead of पुत्रदारा if he had intended that So पुत्रदाराणां means “of their sons and wives” पिट्टे—is पिट्ट used adverbially meaning “repeatedly” *lit* what has been pounded”, hence ‘what is not new’ “what is usual”—hence “repeated”

P. 40 IV 1¹³ मच्चं दाव चिट्टु।—The sentence occurs in many of the plays of the group, cf अविमारक V 5³³ बालचरितम् III. चारुदत्त I¹, III 16³⁴.

P 41 IV 1¹⁴ आदत्त—आहितम् आर्धहितम् । Pawned

सुरण्णमाळा—सुरग्रामाला अर्धचन्द्रमाळा । Half moon necklet

पुष्पवन्धित्राण पुष्पवन्धयाया One who could be bound with flowers

P 42 IV 1³⁹ मा मूयसिद्धिं विणामेहि ।—Do not lose the interest on your capital i.e. भद्रवती represents the capital (मूल्यम्), while the price which the गान्धर्वः may pay for his drinks, represents the रुद्धि i.e. interest thereon. But if भद्रवती the मूल or principal is lost then there cannot be any interest to be paid thereon, meaning that if भद्रवती is lost, there will be no inducement for him to visit the tavern and pay for his drinks.

P 43 IV 2 नयं शरावम्—this is the famous stanza from the अर्थशास्त्र of Kautilya X 3 68 where Kautilya teaches how the warriors should, on the eve of the battle, be exhorted and urged on

IV. 3 कनकरचिन्तितं चमणिं दृष्ट्वा चामः अप्रहस्तं यस्य । I whose hand grasps a leather buckler or a leather shield (फलकाख्यं शस्त्रनिवारणमाधनम् Ganapati) embossed with gold पाण्डुराग्रदंष्ट्रं—पाण्डुर आग्रदंष्ट्रं पदं येन ।

IV 4 नागान्द्रदन्तः—नागेन्द्रस्य दन्तमुन्मलेन आहतं अत एव भग्नं बाहुं यन्मयः । We are told later how Yaugandharayana's sword failed him when he struck the elephant विजयमुन्दर between his tusks

P 44 IV 4¹⁰ उस्मरह, उस्मरह—A common scene in these plays, cf. ऊर्ध्वम्, I 35² स्वप्न I 2¹ प्रतिमा III 11³

दन्तान्तचादिदो—This is explained by यणपतिशास्त्रा as दन्तान्तं येगान्धरायणं चोदितं—driven by येगान्धरायण in i.e. between the tusks of the elephant—the प्राहृतं should be rendered in Sanskrit as दन्तान्तश्चादितः । Woolner explains—Struck by the tip of the tusk of the elephant, his sword failed him

P 45 IV 7 ये शार्थयन्ति—etc His example will either strengthen or destroy the ambition of those who pray in their hearts for the title of minister

P 46 IV 8 अवगतिमिदं रूपम्—Woolner's rendering "my form is familiar" is not correct अवगतिं means निन्दितम्

असौद्वा वीणाश्रिता वज्रना-विणापहरणश्रणा अपनिया । What about that fraud—your depriving our master of his lute—seeing that with it he could charm wild elephants ? Woolner, however, understands it thus —“And is it fraud, forsooth, if my King by his skill can charm a wild elephant with his lute ?”

IV 16¹ यदग्निमाशिक्ष etc this refers to incidents which are not dramatised, but are to be supposed to have happened between the III and IV act It then appears that Yaugandharayana carried out his plan of infuriating the elephant नलागिरि² and महासेन released वत्सराज from captivity and giving him his lute, got him to subdue the elephant Pleased therewith, he allowed वत्सराज to stay in his palace, (यद्येव नलागिरिप्रहणार्थं विमुक्तश्चेत् न पुनर्वदस्ते म्यामी ।) where वत्सराज started giving वासवदत्ता her music lessons, and then after they were united according to the गान्धर्व³ rites, with the knowledge and concurrence of Yaugandharayana वत्सराज escaped with वासवदत्ता and his lute to Kauśambi on the she elephant भद्रवती

IV 17 भारताना कुले जात —This recurs in स्वप्न VI 16

उपक्रोशमयात्—For fear of reproach—the people would have reproached him with ingratitude, for वत्सराज was his saviour

P 49 IV 18⁵ एतदेवैष्य खलु—It seems that when नलागिरि was infuriated महासेन's life was in danger, वत्सराज, under the circumstances, could easily have carried off महासेन on नलागिरि or got him killed by the elephant, but he spared him and hence, too, महासेन spared वत्सराज

IV 19¹ कोशाम्बी प्रति कृता बुद्धिः—What was your idea with regard to काशाम्बी ?—rather ‘Did you hope to go back to Kausambi, after all this ?’

P 50 IV 23⁴ क्षत्रघमण नक्षत्रफलकया etc The marriage of उदयन and वासवदत्ता which as it could not take place in reality because of the elopement was completed in a picture. A reference to this is made in स्वप्न VI 11⁵ अनश्लिषाक्षिरु घीणा व्यपदेशान दत्ता । आत्मनश्चपलतया अनिवृत्तविवाहमहूह एव गत । अथ चावाभ्या तव च वासवदत्तायाश्च प्रतिकृति चित्रफलकायामालिख्य विवाहो निर्वृत्त ।

IV 24 कर्तुर्कृत्या—The auspicious rite of marriage. The word occurs in this sense in स्वप्न also. The various senses of the word कर्तुर्कृत्या are given in the मेदिनी—कैतुक त्वभिलाषे स्यात्तुल्य नमर्हण्यो । तथा परम्परायाते मगले च कुतूहले । विवाहसूत्रगीतादिभागयारपि न द्वयो ॥

IV 25 भवन्तु अरनस etc the same epilogue occurs in अविमारक \L 22 and अभिषेक VI 35

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